



NOVEMBER 2003
that magazine from CTR 101.9 FM

DISC ORDER



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"MARK MOTHER'S BAUGH'S
HOMEFRONT INVASION"



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THE SHINS
THE BOOKS
THE UNICORNS
PEACHES
THE RED LIGHT STING
ALEXISONFIRE
THE STUNTS

plus:
TAKE PART IN OUR END-OF-YEAR POLL

ECONOMY

SEALED WITH A KISS
PRESENTS

Sunday Nov 9, 2003
from Seattle Wa.: **The Blood Brothers**
The Red Light Sting
plus **The Raking Bombs**
Doors 7:00 - Show 7:30pm - Tickets \$12 adv. Scratch, Zulu, Noize, Red Cat Records,
@ Mesa Luna - 1926 W. Broadway

Wednesday Nov 12
Sealed With A Kiss And Morqui present
Broken Social Scene
Stars
Jason Collett
Doors 8:00pm - Show 9:00pm - \$15 adv. licketmaster, scratch, zulu,
@ Richards On Richards - 1036 Richards St.

Sat November 15
From Seattle WA, Matador rec. artists...
Pretty Girls Make Graves
Black Rice
The Robosexuals
Doors 7:30pm - Show 8:00pm - \$12 adv. www.ticketmaster.com, zulu, scratch,
@ Sonar - 66 Water St.

Thursday Nov 27
The MORR MUSIC TOUR featuring
Ms John Soda
B. Fleischmann
plus guests
Doors 8:00pm - Show 9:00pm - \$12 adv. Scratch, Zulu, Noize, Red Cat Records
@ The Picadilly Pub - 620 W. Pender St.

Sunday Nov 23
From Scotland, Matador recording artists
Arab Strap
plus guests.
Doors 8:00 - Show 9:00pm - Tickets available @ www.ticketmaster.com, zulu, scratch,
@ Richards On Richards - 1036 Richards St

Monday Dec 1
Sealed With A Kiss and House of Blues Present
The Vagant Tour featuring
Alkaline Trio
Reggie & The Full Effect
From Autumn To Ashes & No Motiv
Doors 6:00 - Show 7:00pm - Tix at www.ticketmaster.com, zulu, scratch,
@ The Croatian Cultural Centre

Thursday Dec 4
The Supersuckers
plus guests
Doors 6:00 - Show 7:00pm
@ Richards on Richards

www.sealedwithakisspresents.com

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SHINDIG



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every Tuesday night
fighting for your love*

*Disclaimer: Bands might not be exactly as pictured.

NOVEMBER LINEUP

4th Spark That Screams
Flippin' Jiggers
Sarah Wheeler

18th: Semi-Finals #2
The Parlour Steps
They Shoot Horse, Don't They?
New Years Resolution

11th: Semi-Finals #1
The First Day
Elizabeth
Revisionist

25th: Semi-Finals #3
Winner Oct 21st
Winner Oct 28th
Winner Nov 4th

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BEAT STREET
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DISCORDER

ISSUE 246 • NOVEMBER • THAT MAG FROM CITR 101.9 FM



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Cover

The cover was a another wonderful production from Lori. Don't stare to long at the picture of Mark Mothersbaugh, it'll make you feel sick.

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AKA THE TOWN PUMP

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Beulah



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Show 8:30pm Show Ends by 11:00pm

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NOVEMBER 2



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TICKETS ALSO AT SCRATCH

RICHARD'S ON RICHARDS

NOVEMBER 6

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WITH SPECIAL GUESTS

TICKETS ALSO AT ZULU AND HIGHLIFE

COMMODORE BALLROOM

FRIDAY NOVEMBER 7

FAT POSSUM RECORDING ARTISTS

20 MILES

WITH SPECIAL GUEST

LEEROY STAGGER

DOORS 9:00PM

SHOW 10:00PM

TICKETS AT ZULU, SCRATCH,
HIGHLIFE AND NOIZE

PLUS GUESTS

HONEYCOW

NEW ALBUM



LIFE DOESN'T RHYME
OUT NOW

THE BRICKYARD

FRIDAY NOVEMBER 7



fur ther seems fore ver

with special guests

zao • armor for sleep • beloved (us)

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FRIDAY NOVEMBER 7 & SATURDAY NOVEMBER 8

LUCINDA WILLIAMS

with guests eastmountainsouth

DOORS 8PM, SHOW 9PM • TICKETS ALSO AT ZULU & HIGHLIFE



TWO SHOWS!

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MONDAY NOVEMBER 10

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INCLUDING...



A MIGHTY WIND



QUEEN ELIZABETH THEATRE

NOVEMBER 11

Josh Rouse

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ALSO AT
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HIGHLIFE

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NOVEMBER 9

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NOVEMBER 11

JAZ COLEMAN • GEORDIE • PAUL RAVEN
TED PARSONS • NICK WALKER

NOVEMBER 13



Blackie
4 The Rodeo Kings

FRIDAY NOVEMBER 14



HEAD BANGERS BALL
THE TOUR:
SHADOWS FALL and **god**
KILLSWITCH ENGAGE
WITH SPECIAL GUESTS **COLOURS**
THE RECORD:
2 CDS - 40 TRACKS - 1 LOW PRICE.
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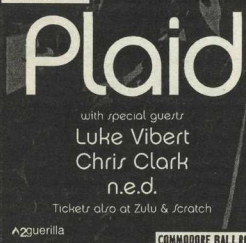


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NOVEMBER 18
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KILLING JOKE
WITH SPECIAL GUESTS AMEN

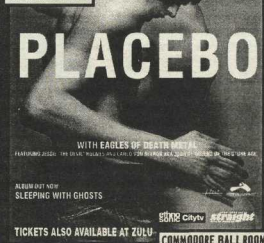
Tickets also at Zulu and Scratch **RICHARD'S ON RICHARDS**

NOVEMBER 19



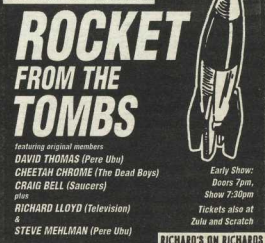
Plaid
with special guests
Luke Vibert
Chris Clark
n.e.d.
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COMMODORE BALLROOM

NOVEMBER 20



PLACEBO
WITH EARLES OF HEATH MURKIN
ALBUM OUT NOW
SLEEPING WITH GHOSTS
TICKETS ALSO AVAILABLE AT ZULU
COMMODORE BALLROOM

SATURDAY NOVEMBER 22



ROCKET FROM THE TOMBS
Featuring original members
DAVID THOMAS (Pere Ubu)
CHEETAH CHROME (The Dead Boys)
CRAIG BELL (Saucers)
plus
RICHARD LLOYD (Television)
& **STEVE MEHLMAN** (Pere Ubu)
Early Show:
Doors 7pm,
Show 7:30pm
Tickets also at
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RICHARD'S ON RICHARDS

NOVEMBER 24



SONDRE LERCHE
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WITH SPECIAL GUEST **RAGHAEL YAMAGATA**
PROFITS: 100% TO THE CROATIAN CENTRE
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NOVEMBER 25



The Hidden Cameras
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NOVEMBER 25



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STATIC-X
SOUL SCAPE & TRIGGER MEXICO
NOVEMBER 26
COMMODORE BALLROOM
DOORS 7PM, SHOW 7:30PM
TICKETS ALSO AT ZULU AND SCAPE

DECEMBER 1



DIMMU BORGIR
NEVERMORE
Children of Bodom
HYPOCRISY
TICKETS ALSO AT SCAPE
COMMODORE BALLROOM

DECEMBER 1



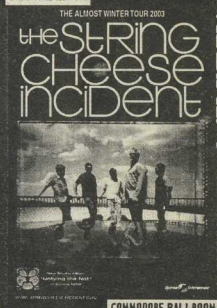
ALKALINE TRIO
THE VAGRANT TROU 2003 FEATURING:
PEGGIE + THE FULL EFFECT
FROM AUTUMN TO ASHES
AND
NO MOTIV
TICKETS ALSO AT ZULU AND SCAPE
CROATIAN CULTURAL CENTRE

SATURDAY DECEMBER 13



Fun Lovin' Criminals
"FLC's a permanently younger and just groovy and sexy with a twist, without compromise."
The new album featuring
and
special tribute to women who rock
EARLY SHOW:
DOORS 7PM, SHOW 7:30PM
TICKETS ALSO AT ZULU
RICHARD'S ON RICHARDS

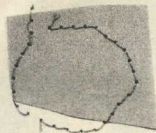
DECEMBER 14



the string cheese incident
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bands of the weekend
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a small introduction

covering fire

The "In" Sound From Way Out.

My brother's in town this week, and from England he brought many things, most notably a dry sense of humour and British chocolate. But of all the sparkly things that have piqued my interest, nothing has provided as many laughs as the Lonely Planet guide to Vancouver. Really, it's quite bizarre to read an outsider's perspective of a place you actually live in. The music scene is described as "diverse," and they get bonus points for mentioning Jerk with a Bomb. But they definitely lose points for their one-line review of CITR: "Alternative music from UBC—at least when the announcers shut up long enough to play something." Meow! But really, I don't wanna take anything away from either the author of the book or the book itself—it's an impossible task to squeeze a city with a diverse population of 2.1 million into 250 pages of informative journalism.

Then I thought, "Hang on—ain't that what we do? Squeezing Vancouver's music scene (and more) into 250

pages per year?" With some dodgy maths, and disregarding advertisements, it just about goes. There's no mention of yours truly (the magazine, not me), but there is a disclaimer at the beginning, which guards that "things change, prices go up and good places go bad." With that in mind, and seeing

look real cool and shit and pose like yer all bad boys). Contact info is also a must. Check next month's issue for more details.

You can also check out the all-new website in the next few weeks when it will slowly emerge from months of inactive slumber like a fiery phoenix from the rained-on embers of a

it's an impossible task to squeeze a city with a population of 2.1 million into 250 pages of informative journalism

that many of you noticed the lack of a Local Band Directory this year, we here at DISORDER have decided to move with the times and bring you a service that isn't set in stone and will change with the changes as and when they happen. The all-new Local Band Directory will now be hosted online, and submissions will be taken forthwith. What we'll need from local bands will be a brief bio, a roll call of members and a really nice picture (where you can all

burned-down house in the central interior. A whole new design and lots more local news to be updated weekly will be just one of the treats awaiting you at www.citr.ca/disorder. Give us a bit of time, though; we're quite lazy (but well-intentioned, I can assure you). Trust me, it's gonna be great—maybe we can even make it into the next Lonely Planet guide.

Mag in this box.

That time of the year is soon

to be upon us again. Yes, the Christmas holiday end-of-year polls season. Yes, that's right people: woohoo! Now, I know you're all shy (or is it just that you don't care?) but in recent history, editing DISORDER has felt a bit like being a Japanese soldier manning a deserted island in the Pacific circa 1955. The war's over and I'm the only one who doesn't know. People, let's have some bloody feedback. Fill out the form on the inside back cover and mail it back to us. Look, here's the address: Disc-fucking-order, #233-6138 SUB Blvd., Vancouver, BC, V6T 1Z1. Go postal, it's old school. And therefore super cool and kinda eccentric. You weirdo!

Let us know what you think, let Vancouver know what you think. Enforce your taste on a whole city! It doesn't have to be just Santa Claus and store clerks from Zulu Records that get to make lists at this time of year. You too can feel special and cool. Prizes will be given for creative answers (if you count a special mention in DISORDER as a prize, that is).

Truth be told, if you're struggling for best-of-year picks you could do worse than make your choices from within the pages of this issue, leading off with Devo main man Mark Mothersbaugh's art. That's right, between his soundtrack work and the odd reformation gig, the old nutter finds time to make bizarre but beautiful pieces of art, drawn

mainly on the back of postcards, if the interview we have with him in the centre spread is to be believed. Of course, it could be a huge prank.

Two hotly awaited sophomore albums arrived this month and we have interviews with both bands responsible. The Shins are putting smiles on faces for miles around with Chutes Too Narrow, their stunning follow-up to Oh, Inverted World. And with The Lemon of Pink, the Books are building on the critical groundswell they created with Thought For Food. Elsewhere, you'll find Peaches and Alexinsfire, Canadian favourites whose

recent live shows may go down in plenty of people's top-shows-of-the-year lists, albeit both for different reasons. The local scene is held up in fine style by The Red Light Sling and The Stunts. The Stunts are veterans of Shindig, which reached its halfway point recently and shows signs of continued success as the competition progresses. You can read the monthly roundup on page eight. Speaking of which—did anyone else see Gangbang a few weeks back? Was I just drunk or were they really tucking good? Answers on a postcard addressed to the editor. *



MORRISSEY

PRESENTS NEW! EXCITING! FUN! IRISH HOUSE

ADULTS ONLY

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every Thursday
w/Bryce Dunn

garage punk
power pop
rock'n'roll
groupes modernes

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bullshit by christa min

fucking bullshit

Do you know what Darby Crash, Townes Van Zandt, Hiller and Ian Curtis have in common? They all have one festicle! And they're all dead! If you were ever wondering what the fuck happened to Hiller, I'll tell you, he's dead. That means he died.

David Yow went crazy and stuck his dick in the Roasted Niman Rack of Lamb and tried to serve it on the floor

David Yow isn't dead. I mean, he doesn't sing anymore, but he didn't croak or anything. Last I heard, he moved to San Francisco to tie-dye t-shirts. Apparently, he was working as a chef at Tru in Chicago, preparing caviar staircases and folk gas, when he went crazy and stuck his dick in the Roasted Niman Rack of Lamb and tried to serve it on the floor. The last time he pulled out his dick in public he got arrested. He didn't get arrested this time. He just got tired.

David Johansen isn't dead. He's gotten kind of fat, but he

doesn't have heart disease yet. He made that Shaker record not too long ago, but only because his acting career had failed. He was in *Scrooged*, I think, but I don't know for sure because I haven't seen it. I've seen *Blown for the Win*, *Moneyshot*, and

Busty Pamdexter, and he's definitely in those videos. He won't so bad. He makes funny noises, but he was alright. I heard that he's selling photocopies now for over a hundred grand a year. Good for him.

Al Up was an actor, too. She did some hair product commercials in Jamaica, but for the most part, she's been working in New York, selling hot dogs at Shea Stadium. I don't know what she does in the off-season, although I like her playing chess with Mike Piazza in Central Park last winter.

Chavo Pederast actually

lives right here in Vancouver. I'm pretty sure that he works at a suburban Christian bookstore in the bookmarket department. I heard that he wears SST tank tops underneath all of his mock turtlenecks. He's still a punk. He's so punk that he rebelled and became a Canadian citizen. He married a nice Canadian lady and then he defected. He also rooms the Downtown Eastside on Tuesday nights, feeding the hungry and passing out blankets. It's hard to recognize him now, but I know that he doesn't like to talk about Black Flag. If you see him, just buy your bookmark or take your free crusty rolls and get the hell out of there. He's a nice guy, but for some reason he's embarrassed about his past.

The real mystery is what happened to Dave Grohl. Apparently, he's been singing and playing guitar in some band called the New Lightyears for the last few years. I've never heard them. I don't understand why he would play guitar instead of the drums because he's such a fantastic drummer. I guess that means that he must be an even better guitar player. The New Lightyears must be fucking incredible. *

new vinyl
by bryce dunn

riff raff

Just like ordering off the kids' menu at IHOP, we only got room (and money) for a short stack this time 'round, but never fear, I will impress nonetheless with some decidedly witty discourse on the three flapjacks on the table.

Getting things off to good start we find a Jim Diamond in the rough—the bass player of the *Dirtbombs*—providing the anchor for a two-song party-platter recorded "raw" in a record shop in Australia. First side delivers "Pray For Pills," which chugs along nicely with a swell singing chorus about the need for speed (the other kind, friend); side two gets down with the funky double drummer talents of Pat Pantano and Ben Blackwell on the track "My Love For You." Don't want to assume these are covers (their penchant for pay-

ing tribute is well documented), as this only makes an ass of you and me, and you and me mean no disrespect to the Motor City Babies. (Corduroy Records, 38 Advantage Rd., Highett Victoria 3190 Australia.) One thing I know for sure is that I know a great pop hook when I hear it and *Broadcast Oblivion* have plenty in stock on this, their first seven-inch. How can you deny a band that boasts a former member of one of my all-time favourite punk-pop acts in *Scared At Chabot*? Few bands in my mind can take two seemingly opposing styles and make such beautiful noise that it hurts sometimes just thinking about it, but that's what SOC did and guitarist Dave Hernandez takes that ball and he damn well runs with it out of the park and all the way home. On the pair of tunes supplied here, "We Burn Away" and "Her Arsenal" eschew a little of the punk edge of the past for more *Superchunk*-style song crafting, but with enough bite to give it heart, and this comes by way of drummer Coady Willis' (ex-MCD) knock for a good, sensibly-filled beat and Andrew Church's (of *The Doo Church*) rock-solid bottom end. A good place to start



for a band that you will undoubtedly hear more from in the future. (Burn Burn Records, 4040 Woodland Park Ave., Suite #4 Seattle WA USA 98103.) With all the talk of pedigrees, power pop pundits *The FM Knives* could do some name-dropping too, but they are sworn to secrecy, especially when it comes to *The L'il Bunniies*, one of Sacramento, California's more infamous outfits, yet methinks there's a connection. Until I know for sure, I'll take solace from these latest sold gold Jamiliated head boppers from a label that knows when they hear them. "Keith Levine" and "Valentine" are sharp-dressed, snappy punk songs that stick in the throat like the syrup on them hotcakes. (Dirtnap Records, P.O. box 21249 Seattle WA USA 98111.) Put a fork in me 'cuz I am done! *

Found strolling along the viaduct, one head-shaven, fuzzy wearing dancer and a crazed jagged with hula-hoop, sporting attached signs: *LOOKING FOR FUN. Who are these Freaks? Nothing less than the Vancouver Furbrigade™* —anonymous email to Panarticon

Fun at Last

Vancouver only has seven years to prepare for the Olympics. This is a very, very short time to begin reversing No Fun City's deeply ingrained flakiness, massive entanglement of Puritan bureaucracy, and social anxiety reminiscent of the self-flagellating Dark Ages. Getting mediaeval is one thing—feasting, fooling, fucking—but being mediaeval is not what we had in mind.

Out from the bowels of Warehouse Commercial, and apparently in no official Art Catchment Area (thus shunned from SWARM and Commercial Drive) bounds the Vancouver Fur Brigade™. This anonymous, raving collective of hivemind Funsters is dragging Vancouver's dull, grey palette into the wildness of what Wednesday night could be! I'd like to nominate this crew for a grant of several hundred thousand dollars to do this city what the NPA couldn't get it up for: fuck the city, all night long. And don't we deserve it.

We were given the finger by a guy at Robson and Thurlow. Neither of us can figure out how he could have found animosity in two people obviously looking for fun," says secret Funster Milkman. Then: "The Sugar Refinery has some pretentious art school types out front who asked us why were we doing what we were doing, and would not take the answer that we were just 'looking for fun' as valid." Likewise, "the people in Bin 149 were blind: the Templeton was a takedown, and the viaduct gave no response."

Luckily, Vancouver does have its FunLovin'. The candy shop on Granville "invited us in, fed us cotton candy as we hula'd, cranked up the 'Time Warp' on the stereo while we all danced around juggled in the window and lip synced. This is now a mandatory stop on all Fun Brigade™ outings." And, of course David St: "People on the patio of the Fountainhead sought us. Shirley Topleys and a guy from Missouri came by to chat and ask what this was all about. We were applauded by the Pumpjack, but then two boys with a sign reading 'Looking For Fun' and hula hooping in front of a gay pub is bound to be a fun making. A friend who works there said when he got to his shift the next day, there was still talk of the fun brigade." Special mention goes to the Super Value on Davie, which featured a woman who laughed for an entire block getting up to us, and once there

told us we were the best thing she's seen happen in Vancouver in a long long long time."

Agreed. Alright, with all that rain, with the Fall blues setting in, now it's time for the NEWS!

We're a Big, Homeless Province Now

It's good to see Vancouver & BC finally acting like the Big Province it is. Homelessness, finally, is on the rise, according to a GVR steering committee on the matter. After years of Ontario's stranglehold on the nation's poor, BC is returning with a vengeance, opening its resources to allow privatization of the sector. The MCFD (Ministry of Children and Family Development) is no longer returning calls to The St. James shelter of North Van & the Downtown Eastside, in an effort to allow "equal opportunity bidding" on homeless advertising, corpse transportation, and population control methods. "It's been too long that non-profit, volunteer shelters using Government hand-outs have kept BC's poor off the streets," says a source from the Premier's Office. "It's time to open up the homeless to the realities of the market, and allow business and organized crime to have a run of managing our greatest resource, the unused flesh of the province."

DISORDER Not a Newspaper.

But a Frustland. Following failed attempts by the BC Liberals to silence The Georgia Straight for not being a "newspaper," but, according to legal experts, a "Upperc Orshore Bakery," and potentially opening the Straight's Hippie Drug investments to billions of dollars in back-taxes, the Province's Financial Ministry is now eyeing DISORDER's unpaid pyramid scheme. "We've learned that DISORDER has never made a single red cent," says a close source to Officials. "They

the sound of spectacle
by tobias v

panarticon

don't even cheat or steal—their stock was stolen by!" The Source exhorted, adding that "if something isn't grubbing money, then it's a detriment to the Province, and certainly not a newspaper!" Asking what DISORDER was, or is, or happens to be on weekends, the Official replied: "Probably a fruitland." In any case, one out of eight staff at Panarticon agree—the Straight is a lump of trees used for advertising has-been bands & aging Little Radicallism masquerading as cheese-dip. But it's still tasty cheese, and we here at Panarticon add our name to the Supporters, at least if it means the Straight will revitalize its crony attempts at "basing hip" after realising its racket could be called off-side. It could start by buying-out an apple or two from DISORDER's fruitland.

Rain, More Rain

The entire community of Abbotsford, now under a metre of water, was rumoured to be building a giant "ark" and waiting for "The Sign."

But Really...Halloween and Electricity

Hopefully a few of you bit the bullet and dressed up as Osama or Hussein for the Festival of Evil—and the always mad Parade of Lost Souls, organised by the Public Dreams Society "pubdreams.org." Me! I went as a "Found" WMD. And I also pray that a few of you checked out Vancouver New Music Society's Electricity "newmusic.org." Hats off to Artistic Director Giorgio Magnanini, who has done more than his share to revitalize the connections between the avant-composers and today's lapricians... Now if only the Vancouver club scene would stop acting like a small-town mafia.

Biting Till I Can't Stop...



shindig report

SHINDIG 2003 Night by Night

Summaries
By Ben Lal

We are more than half-way into SHINDIG 2003, now and it has been a sweet ride. Jokes For Beer has been disastrous for the most part, but the music has been good which more than made up for all the lousy dead baby jokes I have to endure each night.

On September 30, three completely different bands took to the stage at the Railway Club. First up was **The Wreckers**. They delivered a set of fun pop rock tunes enjoyed by all. A few of their more humorous songs, such as "18-Year-Old-Griffind" and "Amber Lynn," got quite a few people smiling with approval. Next up on stage was **The Parlour Steps**. Featuring well-layered instrumental and great harmonies, The Parlour Steps impressed many with their solid stage performance and musicianship. Even after their guitarist broke two strings near the end of their set, the band didn't seem to miss a beat. **Shitfaced** ended the night with a high energy and impressively entertaining metal set. The singer progressively stripped more and more of his clothing as the night went on, and by the end he was only wearing his boxers. Their songs all seemed to have a certain amount of shock value and the crowd reacted most to a catchy little ditty called "Shave Your Pussy." It was an interesting night for sure, but eventually it was decided that The Parlour Steps would advance to the next round.

The next night of SHINDIG was October 7. A **Common Misake** played first and impressed the audience with their soft melodic songs. For a set that is so melodic and dark, their songs were actually very catchy and accessible. **Explaining Colours to the Blind** followed, and they are a perfect emo band. They were tight, the instrumentation was intricate and interesting, and the singing was first-rate. The last band of the night was **They**

Shoot Horses, Don't They? which is a seven-piece band with a horn section. With all the people it was like a party on stage. Their set was crazy, catchy, danceable and endearing all at the same time. The voting was as close as it could get, but **They Shoot Horses, Don't They?** was picked to be nightly winner. If you read my little article last



They Shoot Horses, Don't They? Yes, and they should also shoot bands with names that are this bad. And yes, we know it's from a film.

month, you'd recall that I promised drama and excitement at October's SHINDIG. Well, drama and excitement was what we got on October 14. The three acts that night were **New Year's Resolution**, **Leah Abramson** and **Paulsdead**. **New Year's Resolution**, who was slotted to play first, broke their keyboard just before their set. After all their repairing efforts failed they had to phone someone to bring in a backup keyboard. Unfortunately this backup wouldn't show for an hour and they were scheduled to play in minutes. What to do? Luckily, **Paulsdead** was nice enough to agree to switch their lineups with **New Year's Resolution**. After a quick stage

(she was accompanied by an accordion player on few of the songs) to her advantage. Except for the applause, the entire club was mesmerized and stayed silent during her lovely set. Now with a backup keyboard that sounded and looked completely different than before, **New Year's Resolution** was the last band to play. Their combination of heavy drums, powerful guitars and intricate keyboards made for an amazing set. As serious as some of their songs were, there were a couple that showed off their sense of humour too, especially a song about Ricky Schroder which got more than a few people chucking. The judging literally came down to the last vote, and **New Year's Resolution** was declared the winner of the end.

That's it for this month's edition of SHINDIG summaries. Come check us out in November for more fun and excitement. On November 4 the singer/songwriter stylings of **Sarah Wheeler** will battle against the cool tunes of **Pippin Jiggers** and the mellow sweet sounds of **Spark That Screams**. And it gets even more intense when the semi-finals begin on November 11. See you all at the Railway Club!

SHINDIG is held every Tuesday night at The Railway Club until December 2. For more information please visit <http://shindig.ctr.ca>.

Paulsdead, But J.Mascis Lives!!!



8 November 2002

performance/art/film
by penelope mulligan

stunt, fret and flicker

SEAMLINE: An Invocation of Energy Through Tattoo Wednesday, October 15 Hastings Art Gallery

If performance art can be described as the transformation of an action into art through performance, then **Juliana Barabos** is pulling it off in a most elegant and ingenious way. She is undertaking, in twelve monthly sessions, to mark her body with a tattoo which will bisect it into front and back. This "seamline" began at her left shoulder, travelled down her arm, up the inside to the armpit, down her torso and leg, under her foot...you get the picture. The circuit will be complete when the line has traversed the top of her head. The instalment I witnessed (#6) was called *The Bridge*, because it was the one in which the seam crossed from one side of her body to the other via a lapeworm-like spiral design over her pubic bone.

The cosy storefront gallery where it took place was an island of light and warmth in the rainy Strathcona night and attendees were welcomed like guests who'd popped round for dinner. Undercutting the casual ambience like a sinister reminder of why we had come, was a white-sheeted tattooist's couch in the centre of the room. Barabos' cheerful trepidation was obviously genuine—she had already endured five sessions of this on some excruciatingly tender parts of her body—and she responded honestly to the ensuing pain, neither performing it, nor attempting to store it down. (At one point, she commented that we ought to have as many different words for pain's nuances as Eskimos do for snow.) Inviting friends and strangers to watch seemed less like a desire to perform than to deepen her own psychological engagement.

In many ways, the event had the atmosphere of a home birth—

right down to the snacks and libations, supportive presence of mates, photo documentation, tattoo artist-as-midwife and, of course, the spread eagled principal player whose "caretaker" coached and comforted her throughout the process. In fact, the most formal element was **Gretchen Eisler's** live accompaniment on viola. A lighthearted and humorous beginning with Beethoven's *Ode to Joy* soon gave way to more lugubrious bowing and squeaking which battled with the relentless buzzing of the tattoo gun. It was an interesting sonic effect, but didn't feel terribly connected with what was happening on the couch.

Body modification is no stranger to performance art, but whereas it's often self-administered, confrontational and statement-driven (as in the work of Yugoslavia's Marina Abramovic), it's the goal in itself for Barabos. Complex and deeply personal as her need for the tattoo might be, she would only say that "conceptually, the line has always been there. It was just a matter of making it visible." In this sense, seamline is more akin to the decade-long plastic surgery project of French artist **Orlan**. Though enormously more radical (and "performed" only on film), Orlan's undertaking was, in essence, very goal-directed and also involved a practitioner (in this case, surgeon-artist).

For an audience, seamline can fascinate, intrigue and even repel, but its most enduring value might be as metaphor—our gods and desires can demand much of us as we try to realize them. The seam linelengths at 8pm on November 19 (478 Union Street) as part of *Live Biennial of Performance Art*.

Anna Cummer and Robert Moloney get down to some Shopping and Flicker

THE FLUGHOLE

What happens in a world where everything has become commodified, including human interaction? One possible answer lies in the title of a play which opens here later this month. **Shopping and Fucking** has been a massive hit in Europe, New York and playwright Mark Ravenhill's native UK, where it premiered back in 1996. Interestingly enough, it's also been huge in Russia, where western-style capitalism charged in a few seconds after the collapse of the Soviet empire.

Pl Theatre's **Del Surjik**, who co-directs the piece with **Diane Brown** of **Ruby Slippers**, knows that Vancouver's theatre scene can be isolated and stresses the importance of producing works that have been rocking audiences elsewhere on the planet. Tracking three Londoners as they look for a home and family in a world made vacuous and abrasive by consumerism, the play has been called "witty, shocking, poetic" and "the vanguard of the New British Theatre."

This production also has some genre-bending innovations. **DJ Jason White**—aka Honey Bee—will mix the music and sound-scape live, while **David Roberts'** set design is so hot that **Brown** and **Surjik** went stumm when asked about it ("It's a secret. It's never been done before"). **Brown** did want you to know, however, that we can drink in our seats and lig around afterwards. All told, it sounds like this one has a lot more going for it than just a catchy name.

Runs November 21-December 4 at **Performance Works on Granville Island**. This and info: 604-257-0366.



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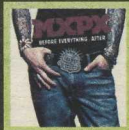
BLINK 182 — blink-182
Mark, Tom and Travis are back with their brand new CD featuring the first single "Feeling This". (New CD in stores Nov. 15)



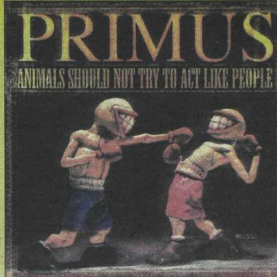
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SAVES THE DAY
— In Reverie
Catchy pop melodies with an aggressive punk edge



TO MY SURPRISE
— To My Surprise
Produced by Rick Rubin, To My Surprise brings together elements of Cake, The Strokes, Faith No More, Weezer, They Might Be Giants and more of your favourite eclectic alternative-rock bands.



The Shins' lead singer James Mercer's answering machine says: "This is James. I'm not at home today, (adopting a whispered tone) I'm right behind you." When I finally get to talk to a real person it's Marty Crandell, The Shins keyboard/bass/guitar player, who informs me that, "He was supposed to be back by now. We were supposed to have a practice. He called us. He said he was in some kind of garden." Some kind of garden? Sounds relaxing. And really, who would begrudge him the chance to relax? James Mercer is an accidentally busy man these days. The release of *Oh, Inverted World* blew the lid off this tiny band outta Albuquerque and the whole world looked in. Turning them from bedroom recording project to slow-burning bona fide mega-success, the world embraced this four-piece's contemporary take on '60s West Coast psychedelia and Beatles-esque pop.

Last month saw the release of their second disc, *Chutes Too Narrow*, an album that will surely only intensify their acclaim. So when I finally reach him, James Mercer tells me of the countless interviews, the pressure of making The Shins' sophomore album, and all about a brief stint shilling for the one of the biggest corporations on the planet.

DISORDER: Hello, we're meant to do an interview.

James Mercer: Oh my God. I'm so sorry. God, I had two written down for today. Man, I've been doing four or five a day. I don't know what Sub Pop is trying to do to me. I'm sorry I screwed that up.

It's okay. So how's it going?

Good. We just got done practicing. We're doing CMJ this year.

I know this must be boring for you, but could you give me a brief explanation of how The Shins started? I know you were in a band called Flake.

Yeah, I was in a band called Flake and we were doing punk-pop Pavement-type of stuff for a long time. It was a real collaborative effort as far as songwriting goes, but I started a bedroom recording side-project that I called The Shins.

Where did you get the name from?

It comes from this musical, *The Music Man*. The main family in town is the Shins. And so there are scenes where people are like, "Are the Shins here? Are the Shins here?" Stuff like that. I don't know, it sounded kinda weird to me, a bit strange and cool.

So The Shins came into being from a bedroom recording project? Yeah, exactly. Flake ended up breaking up in 1999 and I just kept the Shins going. We just started recording ourselves and stuff and we ended up putting together some pretty good songs. We gave a few of them to a buddy of ours who was in a Sub Pop band at the time called Love is Laughter. And he gave them over to Jonathan Panneman and Jonathan really liked them and signed us.

Which songs were on that CD?

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I think it was "One by One All Day" and "New Slang" and "When I Goose-Step."

I always assumed Isaac Brock [Lead singer of Modest Mouse] had something to do with getting you signed to Sub Pop.

Well, Isaac did try to make Sub Pop aware of us at one point but he never actually gave them any music.

He seems to be acting as an A&R man for them these days.

He is. He's actually getting paid by them.

Moving on, I wanted to talk a bit about the *Oh, Inverted World* album and the success you had with that.

Yeah, it was kinda crazy.

I'm trying to remember the first time I saw you, and I think it was on Amazon.com where it says, "If you like this, then you'll love The Shins' *Oh, Inverted World*."

Right, yeah.

I wondered if you were the first band that ever got big because of Amazon.com?

[Laughs] I don't know. Yeah, Amazon has been wonderful for us because of that type of thing. I mean, shit, kids go to buy The Strokes and the first thing it says is "If you like this, you should buy The Shins." I mean, god, they probably sold a hundred thousand at least, just on Amazon.

It always seemed really cool to me that although you guys have shifted a lot of records, you haven't had the same amount of media scrutiny as other big successful bands.

Sure, yeah.

You must be pretty happy about that?

Oh yeah, definitely. The press is pretty nice to us at this point.

You don't have people following you down the street?

No, no, no.

And you didn't really have to tour the album very much.

We actually toured the album quite a bit. For the first record we toured once every three months and we'd be gone for a whole month. So that's a quarter of the whole year.

It just seems like other bands are forced to be on the road for like two to three years if they get a hit record as big as yours.

Yeah, we never did that. We weren't really extreme about touring. I'd go crazy if I did that.

Which leads me to the next question. I read a lot about you and in interviews and songs you seem to present yourself as a bit of a home-

body, would you say that is correct?

[Laughs] Yeah, a little bit.

You don't enjoy going out?

I do sometimes, but...I don't know...I just end up sticking around the house for some reason. I'm not a good party guy or something.

And you even recorded the album *Chutes Too Narrow* in your house?

Yeah, we did.

Can you tell us a bit about the recording?

Yeah, I used to record on a Four Track—real cheap, cheap stuff. And I ended up buying a cheap computer—a Hewlett Packard Pavilion. I bought a used soundcard for it for two hundred bucks. And that's what the majority of the stuff on the first record was recorded on.

So you were mostly your own producer?

Yeah, I produced it entirely. I think we credited it as produced by James Mercer and the Shins.

The best thing about *Oh, Inverted World* is the sound. It's got such an original and cohesive sound, the echo and the warmth. Was that something you just stumbled upon or did you go for that intentionally?

I think it's just that I sat there for a long time working the EQ and stuff that was in this program, Cool Edit Pro. I got a book that gave you the basics of EQing.

So you taught yourself how to produce?

Yeah, I think that the new record is a sonic improvement on the last one. I think you're right that we did get a nice aesthetic out of these effects and stuff.

Were you under a lot of pressure to follow it up? To avoid the "Sophomore Slump"?

Yeah, I definitely felt pressure, but you always feel pressure when you're working on recording or working on writing. You just don't want to let people down. But you know, when you're actually sitting there writing the songs you don't really think about stuff like that, you're just sitting in your room alone. There's nobody watching you. [Laughs.]

I just wondered if you had a moment of doubt where you were like,

"Shit, these songs aren't gonna cut it, what am I gonna do?"

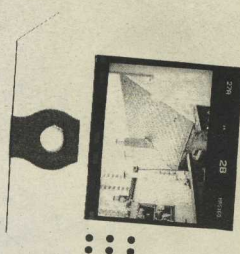
Yeah, well, definitely. There was actually a moment in the studio where I ended up abandoning one of the songs we had brought in to record, because I just didn't like the way it was turning out. It was largely because of that. I was like, "We can't do this. This song sucks now." So we dropped it and I wrote "Young Pilgrims" to fill its place.

Did you have any problems with people trying to steal stuff, and putting them online? I know Radiohead claim that someone broke into their studio and burned a CD and put them online before they'd even



ACCIDENTAL HERO

The Shins



finished them.

Oh man, that would suck. I recently was burglarized and they took all my computers, even my back-up hard drive. All the original files for both records are gone.

Oh, that's shit. So what do you do now?

Fuck it. [Laughs] Yeah, it sucks, but whatever. At least the projects were done, it wasn't like I was halfway through them and then somebody stole them.

So how do you actually feel about downloading?

I think we've been helped by that sort of thing. When we first started burning CDs and selling them on tour and stuff, it didn't take long until they spread all over Napster. It was like free advertising—we didn't even have a contract or anything to sell. So that really helped us hugely. I guess I don't think too much about the money aspect of it.

The lyric that really stick out for me on *Chutes Too Narrow* is "Have I left my home just to whine in this microphone?"

Yeah. [Laughs]

Is that how you really feel?

Yeah, like, "What the fuck. What am I doing?!" There was one time when I remember almost having a panic attack when we were first getting signed. I was like, "What in the hell is going to happen here? I'm not a musician! This is ridiculous. What is Sub Pop thinking? They can't possibly put this much trust in me." I was a mess.

I don't think you should be so hard on yourself.

Well, you know, I guess it's just when you're living in Albuquerque you've never really done much musically and stuff. You're just like, "Oh God, what's gonna happen? They are gonna be so disappointed, somehow." I don't know. It was just silly.

And now to the question that everyone must be asking you right now. My girlfriend and I were absolutely addicted to America's Next Top Model [super cheesy reality show currently enjoying a re-run season on the Life Network].

[Laughs] Oh yeah.

And one of the contestants was Marty's [Crandell, the aforementioned keyboard/bass player/guitarist] girlfriend. Is that right?

Yeah, that's right. Elyse. Yeah, she's rad.

And she was wearing Shins t-shirts and Marty even appeared in one episode.

You saw that one?

I saw them all. I was completely addicted.

Oh, that's cool. Wonderful. Elyse is doing really well. She's in Milan right now.

So she was successful even though she didn't win?

It's huge: she's fucking everywhere. She's really busy.

The show basically became a cheesy obsession among my friends.

Marty got to go on the show; that was pretty awesome.

Did you guys get a lot of publicity from the show? Do you think it won you any new fans?

No, I don't think so. [Laughs] No, it was just kind of an interesting little fluke.

How did she get on that show?

Marty and her, they do lots of wacky shit like that. They used to dress up in pink sweat pants and put fanny packs on and go down to this really stupid meat-market bar called Banana Joe's in Albuquerque. They'd get into the place and then dance all weird and just laugh. They are just ridiculous. Marty's a hilarious clown.

In "New Slang," there is obviously the line, "New Slang when you notice the stripes/The dirt in your fries." But didn't you then sell that song to McDonald's?

[Gives a really mischievous laugh] Yeah, it was pretty much when we first got signed. Sub Pop called us one day when we were out on tour and said, "Uh well, we've got this company that wants to use the intro to 'New Slang' for a commercial." I was immediately kinda excited, like, "Oh cool, this is great." But then Sub Pop told us, "It's for McDonald's." And we were like, "Oh shit!" They said they'd pay us a certain number and we doubled it and added half again, and we decided to do it. We didn't even have an audience at that time. I think now we wouldn't do something like that. I don't regret doing it, but right now we're kinda doing well, so we have a different attitude toward our songs—we feel like they're kinda valuable.

I was amazed that they chose the song that contains the line about there being "dirt in your fries."

I know, I thought that was pretty funny too. And the commercial is actually about french fries, too. Not just McDonald's—it's actually about french fries. The funny thing is that it aired for about a week and then disappeared. I don't think it worked for them. I think they wasted their money.

Finally, when will you be coming to Vancouver?

I think we'll be coming to Vancouver in the spring.

So there you go. Hopefully The Shins will bring with them the first blossoms of spring, but until then you have the lovely new album, *Chutes Too Narrow*, to keep you warm. Buy it now and cuddle up—it's gonna be a long winter, but we don't mind.





THOSE KIDS WILL GET YOU IN TROUBLE

The Red Light Sting

Ian Gormely's on the wrong side of the tracks with The Red Light Sting

The Red Light Sting are one of Vancouver's greatest musical assets. Much like The Beatles did in the early sixties, the group has been able to absorb the sounds of today's underground and convert them into a unique style. Beyond their music, band members Andy and Zoe run Ache Records whose catalog boasts releases from Hot Hot Heat, Death From Above and Radio Berlin, just to name a few. I had the privilege to talk to all five band members (vocalist Greg, guitarist Andy, keyboardist Zoe, bassist Jeff and drummer Paul) after their show at North Vancouver's Seylwyn Hall.

DISCORDED: So I guess we'll start at the beginning. How did you guys all hook up and form the Red Light Sting?

Greg: Well, the three of us were in a band
Zoe: He's not going to know who you're talking about.

Greg: Oh, okay. [Laughs.] Andy, Zoe and I were in a band called Hoaroy for Everything, and our original bassist Matt was in a band with me called The Self Esteem Project, we had the same drummer in both of those bands, but then he moved to Saskatoon so that kind of broke up both of the bands I was in, so I was kinda angry and writing kinda angry songs. Then I wanted to work with this guy again... this guy being Andy. And then this guy, Paul, was in d.b.s. with Andy and then Andy showed him some stuff that we were working on and he was like, "I want in on that." Then we needed a keyboard player cause I was originally going to play keyboards, but then we realized that I couldn't play keyboards and then we figured out Zoe could. So Zoe played keyboards.

Andy: And somewhere along the way we picked up this jerk... Jeff. [Laughs.]

Jeff: They asked me to join about a year ago through a bunch of confusing emails.

Greg: It seems like so much longer.

Andy: How long ago was that?

Jeff: It's a year.

Most of you guys are in other bands or doing your own thing. What was it about The Red Light Sting that made it the priority?

Andy: I don't think it was a decision anywhere along the way, it just sort of happened... d.b.s. and The Red Light Sting overlapped a little bit. Me and Paul were in both for a few months I guess and then d.b.s. broke up, so pretty much all my time and energy went into The Red Light Sting. And from there I've had side projects. But my side projects don't really involve practicing or playing the guitar in any way so it's an entirely different thing.

Do you find it difficult to write in a band with so many creative people? You no. That's what makes it easy. We don't even have to do anything. We just turn on our amps....

Greg: ...and the songs write themselves. I haven't heard it before... is this a cover song?

Andy: Paul just clicks, he counts in and we just start playing something and it always works out well.

12 November 2003

Where do you come up with your ideas for the lyrics? They're always struck me as being like an excerpt from a book.

Greg: They're actually directly taken from books. [Laughs.]

Andy: Almost all of them are from Stephen King.

Greg: That's fucking weird, I was going to say "Stephen King's it."

[More Laughs.]

Andy: Wicked dude!

Greg: But no, anyways... what were we talking about?

Zoe: Where you came up with your lyrics.

Greg: They're just there for the most part. We'll bring in the song and I'll have a couple of ideas for what I want to talk about. I'll focus on one area at first and just kind of repeat that over and over. And then I'll establish the theme kind of and then just base it around that. That's a pretty boring answer. [Laughs.]

I've noticed on your website you have links to a bunch of other bands' sites and almost all of them have managed to become sort of buzz bands recently. You guys obviously have good taste in music.

Andy: Well, most of those bands are our friends. We don't put links up for just any band. Yeah, it is weird that most of our friends' bands got popular and we didn't. [Laughs.]

Greg: I wonder why?

Zoe: We don't like to just put links to anyone. We try to keep it small, to just the stuff we respect or our friends... and we also respect what they do.

Andy: I don't respect any of my friends actually... especially these guys.

Has it been kind of weird with Hot Hot Heat's success recently?

Andy: It's not really weird... it's kind of interesting.

Greg: It hasn't really affected us, I don't think.

Zoe: We're happy for them. They worked really hard.

Andy: It doesn't really affect us in any way, it's just an interesting thing to happen I guess.

You guys are working on a new record right?

Andy: Yeah, it's done.

Zoe: Done recording.

Andy: Yeah, we're just working on the artwork and stuff like that.

Why have you waited so long to put out a full-length LP?

Greg: We write really slowly.

Zoe: We didn't want to. Initially we just wanted to do EPs.

Andy: We thought the kind of music we play didn't work after forty minutes. That's why we only play for fifteen minutes.

Greg: We just figured it would be too annoying.

Andy: But I think that we've done pretty good with this one because we kind of switched it up a little bit. I don't think it gets boring... and it's still pretty short. How long is it?

Greg: Thirty minutes.

Zoe: Ten songs.

All of the Ache Bands have very distinctive album art. Where do you come up with the ideas?

Andy: Well, The Red Light Sting stuff we all design together. We all sit around and come up with an image or one of us brings in an image. Greg brought in the psycho image for the cover of the split and I brought in the photo of the mannequin for the next one.

Greg: The third one [Our Love Is Soaking in It] was like a still from a movie that the guy that runs Sound Virus did. It's just like this scene of his grandma smoking so we all thought that looked pretty cool.

Andy: We hired a design team from London to do the album art for our full-length.

Pulling out all the stops for this one?

Andy: Yeah. No holds barred. We also got Paul McCartney to play a song on this one. [Laughs.]

What?

Greg: He plays three tambourines... all at the same time.

Andy: You might call him the tambourine man!

Where did the idea for Ache records come from?

Zoe: Hot Hot Heat was playing around and we really liked what they were doing but they only had a demo, and Andy had just gotten a new job where he had extra money and thought, "Hey, maybe I'll start a record label," because nobody was putting out their records. So he did that, but then he needed some help, so I ended up putting in some money and helping. We did the Hot Hot Heat record and then The Red Light Sting was starting out, so we did the split. Now it's a lot more like a business.

Andy: Originally, we didn't know where we were going with it, it was like, "Hey maybe we'll do a split with Hot Hot Heat, that'd be cool," and then d.b.s. broke up and I was like, "Oh we'll release the last songs that we recorded." Then suddenly we were like a real label.

Zoe: Now it's really busy. We both have day jobs, but it takes up the rest of our spare time when we're not practicing.

You've got the Divorce series coming out now too?

Zoe: Yeah, that's coming up, as well as the Kid Commando full-length, Femme Fatale full-length, Secret Mommy LP and Piers Whyte EP, so we're really busy.

Finally, how would you describe The Red Light Sting's sound?

Greg: Awesome.

Zoe: We are like totally awesome.

Andy: I would call it incredible.

Greg: Are you going to elaborate on that?

Zoe: Sebastian from Death From Above told me that our new record was very eclectic and thinks that it should be filed under world music. So I hope that's a good definition.

Greg: Awesome, eclectic world music... The Red Light Sting. Somewhere between Maxi Priest and Megadeth. •



THE TERRIBLE TERRIBLE PRICKLY PEACH

Peaches



Photos: Dorothee Smith

Peaches tells Suzy Webb where to stuff it

What's left to say about Peaches? By now you all know what she sounds like (electro/hip hop/glam rock) and what she looks like (hotpants, hot body, mullet, neon spandex). You know all about the new album, *Fatherfucker*, that has been refused for sale by Wal-Mart all over America. You have read reviewer after reviewer earnestly declare that Peaches' music is genuinely original and transgressive, and will endure beyond such fads as Electrocash. You may or may not believe this. However, you probably don't have the inside scoop about the crazy behind-the-scenes world of Peaches' stagecraft, which has evolved dramatically since the early days when she would merely plug her portable CD player into the PA system. That is why you should read this interview, conducted with a fired and taciturn Peaches over the phone from Montreal.

How are you?

Good. Are you writing this for a magazine or what?

Yeah, for DISCORD. Do you know it?

Yeah, I know the DISCORD.

Wow, we're so famous.... So what are the questions you really hate answering and are sick of being asked?

It's not really a question of what I don't like people asking. It's just a question of getting a little conversation going, and I'm sure you'll get all your information.

I was actually just asking out of curiosity....

I think it's ridiculous when people ask me why I'm so shocking, because I'm not. I'm just relaying what everybody does and what I do directly, and I don't see what the big problem is. I just find it funny that people find "fatherfucker" more offensive than "motherfucker."

I totally agree, our language is so biased against women.

And men too! Just want to make it even, so we use all kinds of words, so we can express everything about ourselves. There shouldn't be just one way of saying things. So instead of just saying "bitch" about something negative, it can be both ways.

I see you not as shocking, but confident, and expressing a lot of things that myself and my friends feel quite deeply. So how do you think you got to the point where you felt safe and ready to express things that so many other people still find shocking?

I think it was just seeing so much music television that was so manipulative. The images were completely hyper-sexualized, but the music didn't relate to it. I was also really into hip hop music, but realizing that in hip hop and rock and roll for the last 50 years, I've been singing along with lyrics like "Squeeze my lemon 'til the juice runs down my leg," or "Big-legged woman ain't got no soul," or "Back that ass up," "Baby's got back".... I want straight guys to sing along with what I'm saying. It just seems like women don't have a problem with it. I'm not so much trying to put a focus on women as a focus on men. Straight guys, come out! Shake your dick! Back it up, that's where your g-spot is, stop telling us to back it up.

Yeah, totally. Hmmm...[thinking about fucking boyfriend's ass]. So what do you do if you have a day off, and you don't have anything else to do, like play a show, or write any music, or do any stupid interviews. What would you do?

Um...depends what's around me. If my boyfriend's there, I'll probably stay in bed with him. Smoke pot, whatever.

Living in Germany, what's your viewpoint of Canada now? Are you just happy to be gone, or do you look back with fondness?

I don't think I'll ever come back. But it is fun to visit. I don't have a problem with it.

Where in Canada were you born?

Toronto, North York.

How did you learn to speak German?

I didn't yet. I've been on the road for three years. I know some...I definitely understand it...but my grammar's horrible.

I saw your show on June 16 and 17, when you were opening for Björk. I really enjoyed your performance, but the crowd seemed pretty tough to win over. What was the experience like for you?

You get to see what a larger mainstream audience is like, where their heads are at. Because they don't know anything about me, they're waiting for their Björk [sarcastically]. Björk's power is that she can make her audience quiet for 90 minutes, whereas mine is making them go crazy, whether they're angry about seeing me up on stage, or they love it, whatever. I had 10,000 people go "Ooo!" [Peaches gasps, mimicking shocked intake of breath] when I said, "Shake your dicks." It was great, it was amazing, I'm going to tour with Marilyn

Manson for a month, and I'm sure they're going to human sacrifice me.

No, I bet they'll really like you.

Maybe I'll get him to human sacrifice me. He'd be like, "Oh, OK, so that's part of it...."

No, I bet they'd really like you a lot. Hopefully they'll have some idea, because I think what you do is something no one else really does, so people are surprised. I remember when I first saw you I was like, "Oh my god, she's so amazing," but maybe I was coming at it from a more, I don't know, stuffy viewpoint than some people. [Peaches laughs]. What is the craziest thing that's ever happened at a Peaches show?

Well, Philadelphia was pretty crazy. I was playing at the Trocadero. The first thing was, I got to climb up along the rail of the balcony, and get on the DJ booth, which was like 30 feet up, and then climb back on to the stage. And that was good, because all the underage kids were up there, so they got to get a good close look at me and I got a good close look at them. And then this girl came onstage and say, "So you want to stuff me up, I've got something for you to stuff up!" And she pulls up her skirt, and I had a towel around my neck, so I put my head under the towel, pretending to eat her out. But then it turns out she had no underwear on, so I ended up singing "Stuff Me Up" to her pussy under the towel. Yeah, it was hot. Oh, can you hold on? [Peaches proceeds to give directions to her rudies.] Yeah, just put that over there, so it'll look like smoke. Maybe just a little forward. I thought it was supposed to stay there until the monitors go up. What? No, that's the one that closes and opens. Cool, can we start the show with the curtains closed? Can you move that one over there? No, I wanted it with the other one. Alright, hi?

What's your favourite song on the new album?

My favourite song right now is "Tombstone," because it's like a rockabilly electro song. What's your favourite song?

I really like "I U She." It's just so...stuffy.

That one's for the straight guys to sing along. You know, where it goes, "I / You / He / Together...." So it doesn't always have to be two girls and a guy, I'm offering alternatives!

That's a good way to put it. Well, I think I'm going to let you go now... [she squeals in delight] Thank you, thank you, thank you!!



TOO BUSY FROLICKING

The Unicorns

by Patrick Finley

In the middle of Gastown, mixed with overflow from East Hastings, are The Unicorns: three boys with tears in their eyes, decked out in pink and waiting to play rock. On stage, Alden Ginger (keyboardist/guitarist/singer) screams uncontrollably when the lights go off and then on again. Drummer Jaime Thompson plays on while Alden and Nicholas Diamond (guitarist/singer) playlight for keeps. This is sincere emotional rock, full of turmoil and romantic falling-outs: the essence of "puberty pop."

DISORDER: Interviews Nick, while Alden walks with an old friend, and Jaime goes AWOL.

DISORDER: Do you think love can save the world?

Jaime: Save the world from what?

Nick: No...probably nobody's ever going to...[Laughs up]...nobody's ever going to love us...wait, can I rephrase that sentence? I wanna make it sound better.

Jaime: Yeah, you just work on something, you're the writer here. [Laughs]

You guys recently moved out to Montreal?

Jaime: No, a long time ago actually. I lived in Montreal for three years before moving out onto the road.

Nick: I've been going to school in Montreal since 1999.

Were you making music before that move?

Nick: Myself and Alden started making music about 2000 and he lived in Campbell River, and we played when I came back on holidays. I would come back in the summertime and at Christmas and we started this thing called The Unicorns, and it was just the two of us with a keyboard drum machine and two guitars and it just grew from there. We bought some nice gear and eventually he moved to Montreal in March 2003 and we started playing some shows. Then we got Jaime to join and became a three-piece, one big puzzle and now we are the best band ever.

Jaime: Apparently we're better than The Beatles.

Nick: And Jesus.

Jaime: Well they're better than Jesus, and we're better than them.

So, how does your personal geography affect your music?

Nick: I was sending Alden stuff I was working on, and he was sending me stuff he was working on and we'd piece it together like that. Then I would go back, and we'd be face to face and bring it home...yeah, it was cool; flanked by the Rockies, we survived. [Jaime leaves.]

Do you use production as a tool? Or is it just there?

Nick: It's not like we strive to be a lo-fi band...we're mid-fi now.

Would you say writing comes before music?

Nick: It all depends. There are instances where a narrative will come about, and there are times where we come up with a really good lick on the guitar or the keyboard and we'll write some words. Or there are times when it all happens at once, kind of like a bomb. They're all good, they're all different, all the songs have their own path.

How would you describe your puberty?

Nick: [Laughs.] That's good, nondescript. I dunno, lots of punches to the head, better than most compared to the movies I've seen. I just got picked on a lot. In terms of physical changes it was slow and sudden...puberty is chaos.

How did your experiences in puberty affect your music now?

Nick: It's funny, sometimes I think of The Unicorns as "puberty pop." We're growing as a band still and sometimes the songs themselves grow...always changing between voices, puberty is exciting.

What CD/vinyl of yours would you put in a 100-year time capsule?

Nick: Graceland by Paul Simon.

You sure you want that to go down?

Nick: Yeah.

You would describe your music as the love child of what?

Nick: Ahhh, fuckin' two-way action on Silver Apples...I dunno so much...Paul Simon is in there getting some action. Destiny's Child.

Ace of Base...Cannibal Ox, B-P is production, fuck, I dunno, so much, everything...nothing, we're totally unique, you can't define us.

How would you die?

Nick: How would I die? Nobody's ever asked me that question. It's a good question. Our new album is called *Who Will Cut Our Hair When We're Gone*.

Because your hair and fingernails keep growing?

Nick: How will I die? How will I die. It should be sexually, shouldn't it? Maybe I would like to be doing something fun, creative: having sex while performing a song about drawing. And directing a film, while working in a factory. And also some pain. I should be tortured. Instantaneous. And also crushed by an elephant. But I'm not going to die, I'm immortal.

You don't really want to be immortal, do you?

Nick: No, I just want to be 750 years old.

Like Noah?

Nick: Speaking of Noah, the unicorns were shunned from the boat, they were too busy frolicking, so that's how I would die. I would miss my opportunity, having fun, frolicking.

How much is your reality a fantasy?

Nick: How much of my fantasy is reality? A lot of it.

Ready for the last question? Who should rule the universe?

Nick: Me, motherfucker! No, not me...God, Jesus Christ, Krishna, Buddha...Hitler, just kidding...nobody. Nobody is going to rule the universe...but Hitler will, it'll be tag team.

The Unicorns play their crazy tunes on Monday, November 17 at the Croation Cultural Centre and Tuesday, November 18 at the Commodore, supporting High High Hair. You need to go. I'll be taking names at the door. Non-offendees will be severely punished. You have been warned. Don't blame me when I knock at your door.



THE STUNTS

One of the most entertaining bands to watch during last year's SHINDIG was the eventual second runner-up, The Stunts. This pop-punk trio was having a blast on stage and it showed. They were having fun. The crowd was having fun. That's the formula for a great show ten times out of ten.

Interview and photo by Ben Lai

Based in Vancouver and formed three years ago, The Stunts currently consists of Jax on guitar, Jackie on drums and Dana on bass and vocals. I had the pleasure of having lunch with them at East Hastings' Ovaline Café on Thanksgiving Day to talk about their current interests and projects.

DISORDER: Were you always called The Stunts?

Jax: Dana is the reason why we're The Stunts now. We have another name, but then Dana became an artist.

Dana: We were called the Cunning Stunts and then I took a welding course and learned how to cut metal. But I couldn't cut the whole word Cunning Stunts because it was too long so I just got the word Stunts. So we became The Stunts.

Jax: Must be a metal band, because she made it out of a one inch plate of steel.

Dana: [Laughs] Plus our moms didn't like the name Cunning Stunts. Jax: And our old guitar player kept mixing the first letters up, which is problematic at family venues.

Where is the plate of steel now? I don't think I've seen it at any of your shows.

Dana: Oh... It's hanging on my kitchen wall.

Jax: We heat it up and brand people with it. [Everyone laughs.]

Jackie: Nice idea.

Jax: Only our arch enemies will get branded with a Stunts logo that big. The Stunts: Scaring their enemies since 2003.

You are going to have a CD release party at the Cobalt. Can you tell me about that?

Jax: The CD is called *Over It*. And everyone should get over it. Six songs recorded by Jessie at Wreckage. So it's going to be a Wreckage theme night at our CD release, with Ten Days Late and Billy the Kid and the Lost Boys.

That's a good lineup. Should be a good show.

Jax: That's right. Should be a good show. Come early, stay late. Do you recall that we have a different theme to every show?

Yes, the costumes.

Jax: So you enjoyed the mad scientist theme, and the Brownie theme. **Jackie:** The army theme.

Jax: Yeah. Sergeant Rock and the Privates.

Dana: You missed the gym teacher theme.

Jackie: That was a good one.

Jax: We played in Victoria. We dressed like what our old gym teachers would have. Lots of whistles and visors. Sweat bands.

Dana: And sweat socks too up to our knees.

Jax: It was hot. [Laughs.]

What was your favorite theme?

Dana: The Brownies.

Jackie: I like the army. You guys' uniforms were so nice.

Jax: I like the Brownies because we can practice our knots and fire

starting and things. But I think the next theme might be pretty good. It's Dana's birthday.

Dana: Are you going to tell him how old I am now? [Laughs.]

Jax: I so am. Dana's turning 33 like Jesus. You know that Jesus was 33 when he died right? So maybe Christ on a cross would be a good theme.

Dana: Crucifixion? Yeah. [Laughs.]

Jax: I wonder how Jackie will play the kick drums with nails to her ankles.

Dana: It's going to be a bit tough.

Jax: But we'll be controversial with the religious right groups.

Dana: What would our mothers think?

Where do you get your costumes?

Dana: Tickle trunks.

Jax: You should see how I dress at my corporate job. [Everyone laughs.] A mask, at all times.

Dana: Sometimes it's well thought out and we shop at different stores. Sometimes it's an hour before the show scrambling looking for clothes.

Jax: Had her Brownie costume from when she was a kid.

Jax: Luckily I haven't grown much. I still have my girlish figure.

Someone I know saw you playing at the Gallery Gache. For a film by Nikola Mann. What was that about?

Jax: Yeah, we were in a film soundtrack. The film's called *Coming and Going to Paris*. It was a short independent film shown at various film festivals. We were in the soundtrack with this new song we wrote en français.

Do you speak French?

Jax: Enough. We've all taken Grade nine French.

I thought I did too but when I was in Paris I was useless. Couldn't understand a thing.

Jax: I saw Neurosis in Paris. We met the guy in Neurosis in the Catcombs. We were like, "Who's the weirdo tattoo dude?" So my friend went up and spoke to him and found out he was the guy from Neurosis. He was so happy. I translated all the scary things underground for him with my Grade nine French. He put us on the guest list and we saw Neurosis in Paris.

Dana: That's almost as good as my brother running into Geddy Lee at the Louvre. He's got a picture with his arm around him at the Mona Lisa.

Jax: That's awesome! Geddy Lee almost has the same hair as the Mona Lisa. [Everyone laughs]

Normally your songs are English. Who writes them?

Dana: We all do.

Jax: It's an elective and collaborative effort.

Jackie: Jax and Dana do the lyrics. I maybe come up with five words.

Jax: But they are really good ones.

Dana: Yeah.

Jax: Our songs are about love gone wrong. They are not about any

of our ex-boyfriends by name. Despite what they might think, Artistic license is the key.

There is a song called "Killer Sports Car."

Jax: It was pretty much written here on this street. [Points outside to Hastings Street.]

Dana: We were in the middle of a march. It was also during a period of time when lots of pedestrians were getting smashed up the sidewalks in Vancouver by crazy drivers and sports cars. And then we had an altercation with a guy on the street just here outside the Ovaline. He was a very busy man.

Jax: Was it the guy driving the Porsche?

Dana: Yes.

Jax: We were marching. Holding up the street protesting. Feminist action. And that guy was the local representative of that Killer Sports Car Clan.

Dana: So he made his way into the song. There's another song called "Read My Lips."

I don't remember that one too well.

Jax: It has cussing in it.

Jackie: The word "masturbate" comes to mind.

Dana: My mom's favorite. My mom told me that she went walking with her headphones, and she listened to our whole CD, even the one with the dirty words in it.

Jax: That one is the favorite of our old guitar player's non-English speaking husband. Well, he speaks English a bit. And he's like, "I love that song. [Sings] mas-lu-bale to this you bar-lord. Can you play it for me! On acoustic guitar?" I'm like, "Ah...okay."

Ha ha.

Jax: Our songs are just songs about things, nothing too serious. Except that they are serious, you know, they are pro-feminist.

Do you see yourself getting more involved in feminism as a band?

Jax: Lots of our songs have got increasingly direct feminist content. I would really like to put the band on the back of Jackie's truck and drive around the propaganda machine. [Laughs.] But I never managed that.

Dana: I'm pretty interested in playing as a feminist band. Feminist activism is important to me.

Jax: Yeah, me too. As individuals. The band, the project, is more about rocking. What about you? [Looks at Jackie.]

Jackie: [Laughs]

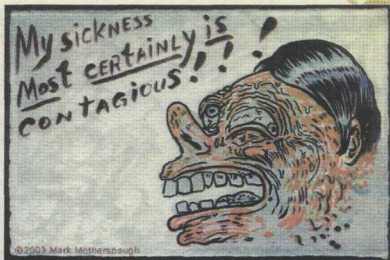
Jax: We make Jackie come to work at our various activist activities. Jackie's solid because she takes all the heat. Takes lots of heat for our big mouths.

Dana: Some parts aren't easy.

Jax: We can be archly controversial. You'll have to come to see our show to find out why.

The Stunts will be playing with Ten Days Late and Billy the Kid and the Lost Boys at the Cobalt on Thursday, November 27.

5 DISORDER



POSTCARDS ON THE EDGE

Mark Mothersbaugh

Justin Gradin picks Mark Mothersbaugh's brain.

Mark Mothersbaugh is a pioneer musician, a successful film, commercial and television music composer and an extremely talented visual artist. In the years since he first became famous with Devo, Mark has been mainly concentrating on his company Mutato Muzika, which has scored music for a diverse range of clients, including *The Rugrats* and *Fee Wee's Playhouse*. Most recently a successful collaboration with filmmaker Wes Anderson has brought Mark Mothersbaugh's music, Devo or otherwise, to a whole new generation. In between writing music, he somehow finds the time for art, art which he will be displaying in Vancouver at the 8th Atelier Gallery at the end of the month. I called him at his Mutato Muzika headquarters, and the following is the result of that conversation.

DISORDER: Hello.
Mark Mothersbaugh: Hello.

Okay, can you start by telling us what the *Home Front Invasion* is?
It's a collection of some collages that were done fairly recently, within the last year or so. The images are just kinda one man's view of the world around him and relate to the things I see out there.

So it's not all postcard art?
No, actually there's nothing the size of a postcard.

They're all bigger pieces?
They're all larger pieces. It's just my modus operandi that I carry postcard-size cardboard in my pocket everyday, to work or wherever I go. To bed with me, even—which is sad to say—but you know, I put things down in the form of sketches or lyrics or whatever on those cards. I've been doing it for about 30 years. I've done other shows where they were referred to as postcard superheroes. The postcard just gets stuck with me. It's kind of a dated terminology.

You haven't done an art tour in a really long time though, not since the early '90s?

Yeah, I started a company [Mutato Muzika] about ten years ago doing music for film and TV and different interactive mediums. For a number of years it was pulling all my attention but now it's been healthy for a while. And I was able to put an art studio in my office space, so it's easy for me to write a piece of music for Wes Anderson or something and while they're mixing it or transposing it onto paper for players to play, I can go in the other room and work on this stuff.

How has your tour been going so far?

Pretty good, a pretty high percentage of the shows all sell out. A number of them sell out on the first day and that's kind of nice, because

my intention with this show and the reason why it's called *Home Front Invasion* is 'cause I'm making an overt attempt to climb into people's living rooms and bedrooms and wherever else you might hang a picture. So I'm invading other people's home fronts. As far as the kind of galleries I'm showing at, oftentimes it was galleries that advertised in *Juxtapoz*, just because I kind of like what they represent in the art world. Although a lot of the stuff in *Juxtapoz* magazine doesn't really interest me, like the hatred thing and the rockability thing.

Like Coop's [legendary underground Los Angeles artist, famous for his '50s-style "hotrod girlie monster art"] drawings?

You know what? And I've known Coop for a really long time and I really like him. I remember when I was in seventh grade, meticulously painting the Ratfink [the classic character created by Ed "Big Daddy" Roth. You know him, that cat that drives a bloody great hotrod—Ed.] on my skateboard back in the '60s. So, I totally love all that stuff and it has a place in my heart. His thing in particular is an homage to somebody else in a way, and I see my stuff as more like—I'm kind of like a visual reporter who's going around with one of those sticks with the nail on the end picking up trash at a parade ground after the parades are over, and collecting that stuff as evidence. But instead of collecting from a parade ground, I'm just collecting off of television, off of trips to the mall, off of traffic jams, after a bad meal, after a really incredible nightmare.

So you're just observing?

That's where my subject matter comes from. And I picked these galleries that were kind of small and less established rather than pressing to see if I could do images that would be more attuned to the Mary Boone gallery [in New York] or a Larry Gagosian gallery. I was looking for the galleries that make me feel like they're kindred spirits with the early Devo days—when people were into it for the love of art.

Yeah, it seems the original punk scene seemed so influenced by Dada and Marcel Duchamp. I don't really see that anymore, I don't know how much of a punk/art relationship there is now.

Yeah, for that's going on in the world of music—although I write music every day—I'm really kind of out of the loop of pop music. Every now and then I'll work with people I'm impressed with or for a particular project but I'm not attempting to do pop music anymore.

You released a Christmas record, *Joyeux Mutato*, on Rhino in 1999. Can you tell us about that?

Yeah, that was just a fun in-house project with the people here—my brother [Bob Mothersbaugh] and Bob Casale. We'd work on something like a *Rugrats* movie and we needed to get that energy out of

our head. So we'd stay after hours and just do stuff we enjoyed.

It was also a collaboration with Charles Long, the sculptor. He got commissioned to do a window for Saks and he was doing these '60s sci-fi snowmen. Very abstract and gorgeous. I think it was the best window display I've ever seen in a commercial store like that. I thought Saks were really smart to get him and he had a really good response to their request. But he was looking for music that could fill the environment and I wanted to create something that had a nostalgic feel but was unrelated to traditional Christmas music. It's definitely in a different world from Bing Crosby singing "White Christmas." Although there are references to those kinds of songs in there—they're floating around like fragments in a snow globe, inside this other music. That project was just fun. I printed one up and gave it away to friends one year and then the next year Rhino said they would put it out.

You guys work a lot with Rhino, then? Like the *Pioneers Who Got Scalped: The Anthology* CD box set. When that came out I saw it in record stores, but it took me awhile to even find out about *Recomb DNA*, the 8-sides box set, which I thought was a much better set of discs.

You know what? That happened accidentally, to be honest with you. I really had more to do with interest from specific people at Rhino. I have a basement full of tapes still, you know? Some of it might be good but a lot of it's just very private and it makes even that stuff seem very polished and mainstream. We recorded every day for about ten years and very little of it has seen the light of day, and for a good reason—not all of it is supposed to be heard.

If somebody were really to get into the chronology of the early music we made, you would see that there were a couple of directions that Devo could have gone before we ended up doing what we did.

Oh, yeah?

There were other interests. Do you know a band from France called Stereo Total?

Stereo Total, yeah.

Their music reminds me very much of some of the music that Jerry [Casale of Devo] was writing when I first started working with him. It was really kind of bluesy and dirty, it sounded like the Little Rascals were playing the instruments. It was more concerned with melody and feeling than being polished and well performed. I guess we were performing it the best we could, really. At the time we didn't know where we were going exactly. It's kind of funny because every now and then the people in Devo think: "Hey, why don't we do another record?" But then they lose interest after they think about it for 10



minutes. But if the other band members were to talk me into it, I would say, "Let's go back to some of the stuff that was more like what Jerry liked writing in 1972." There was this period of time when he was writing stuff like "Subhuman Woman" and these songs that were really, really crude rudimentary blues. I never used the keyboard to play notes that were in tune. It was more like the way Allen Ravenstine from Pere Ubu played the synth. I was just looking for sound effects and it would create, like, a sonic gas, which would surround these caveman blues pieces. That's where I would go if I were to revisit someplace Devo was at and almost went but didn't go.

We also spent years doing this kind of industrial trance music that we never released. If you could listen to it now, you would say it was the stuff that the guys who became Nine Inch Nails wrote before they were Nine Inch Nails. It happened at a time when we were in a transitional stage and we were moving towards what became the kind of really weird sci-fi pop stuff by the time we were on Enigma records. I felt it wasn't very successful when we were writing it, but, in retrospect, I like it a lot more now.

Devo recently played a few shows for Tony Hawk's "Boom Boom Buck Jam" Skateboard Tour. How was that?

Yeah, yeah! That was actually a lot of fun. I mean playing was fun. I was just mesmerized by the whole Tony Hawk phenomena. We were kind of friendly with all this skateboarding when we started off. We did videos like "Freedom of Choice," where we used all the old guys from the first time around.

Oh yeah! That's a great video.

On stage we wore first-generation skateboard gear on stage because we like the way it made us look more like automatons. Half man, half machine, and that really appealed to us, the whole gladiator skateboard thing. Although, by that point we were all old and we'd crashed so many times that we weren't skating ourselves anymore. I'd put a big hole in my head when I was a kid skateboarding. [Laughs.]

Do you guys get a lot of requests to play shows these days?

Yeah, we get requests to play. Sometimes we do it if it seems interesting. Everybody has other things they're doing in their life and, to be quite honest with you, performance is something that should only be a job for 20-year-olds. Quite honestly, I'd rather leave the job up to the young kids. They're in the process of confirming their manhood, you know. It's a little piece of passage for anyone that age.

Richard Branson [Virgin Records label head] famously tried to persuade you to take on Johnny Rotten as your lead singer when you

were first starting out. I read recently that Johnny Rotten broke up the Sex Pistols again; so maybe next time Devo plays you could get him to join the band and sing for you, since he wasn't successful the first time around.

Yeah, we should have done it the first time maybe. Maybe just for one day so he could experience Akron, Ohio.

I think that would be really funny. I'm just picturing it. Uh-huh. [Laughs.]

Johnny Rotten singing....

At around the same time, Bob Casale and I stayed with Iggy Pop for a couple of weeks in Malibu. Devo used to rehearse in his living room for a while and he wanted to record all our songs before we put out an album.

Really?

Yeah, he wanted to record them first. I was kinda like, "I don't know if that's a good idea." And Blondie wanted to do "Come Back Jones" before we ever recorded it and it made me nervous because I thought, "What if everybody else takes our songs from us?" In retrospect, though, you always think about how you'd do things different. With Devo I can think of a hundred important things I would have changed. One of the things I would have done is encouraged Iggy to do one of our songs and I would have encouraged other bands that were interested in us too. You know, we had weirder shit than that. We had people like Burt Bacharach and Carole Bayer Sager invite us over to their mansion and say, "Let's collaborate on some tunes."

That's funny.

Yeah, I still remember sitting there, looking at this guy in bedroom slippers and whatever other uncool stuff he was wearing. I remember being a little bit self-conscious because I had these wrestling referee shoes I found in Ohio that were, like, from the '40s, that looked really cool. But I'd worn them so much that the sole was starting to come off one of them, so it would flap like a tongue at the front. And I remember the whole time I was at his place, I kept holding my foot in a position, so that he wouldn't see that the bottom of my shoe was coming off. I'm thinking, "Did he write, 'Do You Know the Way to San Jose?' And if he did, why are we even in the same room having a discussion because I don't know if our interests are in the same area at all?" [Laughs.]

So, is Mutato Muzika your main focus now?

Well, Devo isn't focused at all. We do things now and then... [coughs on something he's eating]. Excuse me, I'm getting choked up talking

about this. What's going on in my life right now is that I'm doing Muta to Muzika and looking for interesting projects to do with that. I'd really like to do less TV. I feel like I've really run the gamut with that. I started with Pee-wee's Playhouse and then did lots of commercials. My company's gone through periods where we've done millions of dollars of commercials in a year. And at different periods of time I thought that was fun. I got into the idea of putting subliminal messages in Ford and McDonald's ad campaigns. It was kinda fun, and then it got to be too easy and so it became boring. It's very rare that I'll do that anymore, but it's easy to do. Usually, the guy who does the final mix will hear it when he's fixing it to send to the television networks. They'll notice it and say, "Did I hear a voice in there?" And if you're lucky they don't say anything to the client. But they've never fired me because of it. I still always have very important subliminal messages: I don't ever just fuck around. It's always like, "Question Authority" or "Don't trust your parents!!" [Laughs] The things kids need to know about.

Right now, I've got to ask you about the Swiffer commercial. Yeah, you can just change our name to De-HO.

Everyone I know seems to be asking "what's with that?" [Laughs.]

So, is that really you guys singing? Which would you like?

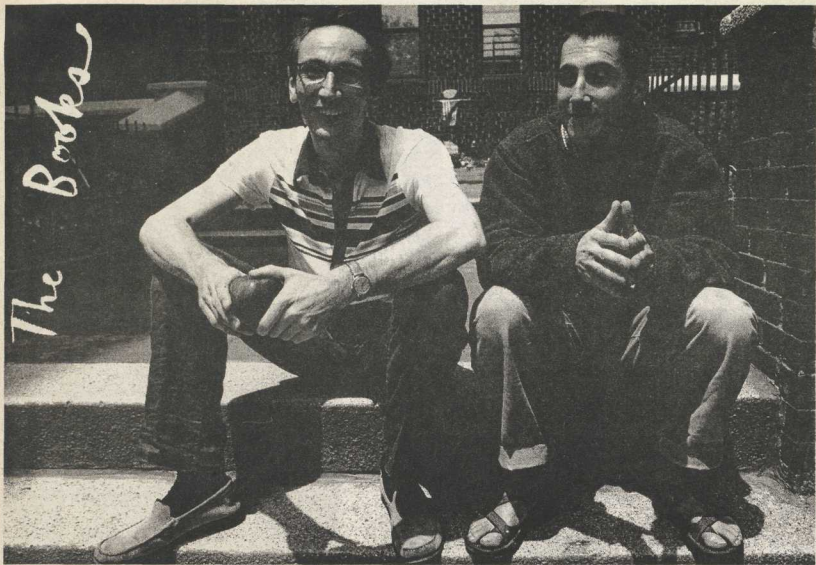
Well, I think it is, isn't it? [Sighs] Yeah. I hate to say it, but it is.

I think it's funny. Whenever I Swiffer my kitchen now, it's a party. Yeah, it's so awful a commercial that I kinda like it. Maybe we're doing the wrong thing but everybody in the band's really delighted with the idea of these songs turning into insipid products.

Mark Mothersbaugh's Home Front Invasion opens on Saturday, November 29 at the Bfly Atelier Gallery and runs until December 20. The man himself may be there to open the show or he might not. He's not sure. Whatever happens, though, there'll be lots of cool art there at a price you might even be able to afford.

The Bfly Atelier Gallery can be found at 341 Water Street. You can call them at: 404-647-1019.

Mark's art plus much much more can be found at www.mutato.com. Enjoy.



The Books

The Books make their music from samples, but probably not the kind you're used to. Their sounds echo the dusty twilight of Appalachia and the old-world metropolises of Europe. They have the rigor of high-brow experimental movements like sound sculpture and musique concrète, but they balance them with the wistful humanism of pop melodies and American folk music. Nick Zammuto and Paul de Jong, the two brains behind The Books, sample from instruments they play themselves (guitar and cello, primarily) as well as from their own extensive library of found sounds, and have recently added the immediately pleasing element of their own voices. Totally uncatchable, playfully absurd, and quietly beautiful (as well as technically virtuosic), The Books stole the hearts of a very mixed audience with their sleeper hit of a debut, *Thought for Food*. Now with a quickly growing fanbase, The Books are poised to delight music lovers of all stripes with their second album of glitchy, electro-acoustic sound-collage-folktronica, *The Lemon of Pink*. Discorder was able to contact Paul and Nick at their current home in North Adams, Massachusetts, for a conference call, in which they proved to be as charming, funny, and good-natured as the music they produce.

Discorder: I wanted to start by maybe talking a little about your respective backgrounds. I know a few things from reading your website—

Nick Zammuto: Tomlab's website?

Yeah.

Nick: Did you look at our own website? Booksmusic.com?

Umm, no, actually. I didn't know about that. I'll check it out right now. In the meantime, can you tell me a bit about how you met and started collaborating?

Nick: It was a mutual friend that brought us together, Julie Wolf. I met Julie when I was in Massachusetts—we were working in a conservation together. She ended up getting a job at the Guggenheim, so she went down to New York and I ended up going with her. Paul was one of Julie's sister's friends, so we met that way and kind of immediately started working together. We met over Shoooby Taylor, really. Ever heard of Shoooby Taylor? You gotta check him out. You know scat? Well, he scat over like, Beethoven, and he holds nothing back. **Paul de Jong:** He was a postal employee in Brooklyn, and I don't think he ever got out of Brooklyn, but he was happy all the same. He made a couple of recordings in a local studio, but it's really worth checking out anyway. Just a total obscurity and a great oddity in the history of music and it's basically what got Nick and me together.

Nick: I wanted to ask you about this hike you went on. The Tomlab website says you went "kind of crazy."

Nick: Yeah, I hiked the Appalachian Trail, southbound, in 2001. I started in Maine and went down to Georgia. I started July 1st and finished November 9th.

So what prompted that?

Nick: Well, I found myself living in cities and I don't know exactly why, but after I was in New York I ended up following Julie out to L.A. I guess I was just a victim of the car culture out there. My life was going in a direction that I just wasn't very excited about, and I'd always wanted to hike the trail. It seemed like a good time to do it. So I left L.A. and headed for the mountains. It was very therapeutic.

Paul: All the while, leaving me out here for five months in utter despair, in the middle of working on *Thought for Food*.

Nick: You never told me about that, Paul. Utter despair?

Paul: I'm totally joking.

So how long was this after you'd started The Books?

Nick: Paul and I had probably been working together for at least a year and a half. We'd recorded about half of *Thought for Food* before I got on the trail. We finished the second half of it then in Hot Springs, where I ended up after I finished the trip.

Paul: *Thought for Food* was all really done in starts and fits, in phone conversations, and there were short periods where we would get together. We finished up in Hot Springs. We spent some time in New York, we spent some time near Boston. Altogether, we may have spent five or six weeks in the same room. Very much unlike *The Lemon of Pink*.

I wanted to ask you about that: In what ways was recording The Lemon of Pink different from recording Thought for Food?

Nick: Well, for *The Lemon of Pink* I ended up coming back to Massachusetts, to North Adams, which is where we are now.

Do both of you live there now?

Nick: Well, we have two sort of identical studios, one here and one in New York, where Paul lives, so we can easily share files. Paul would come up here and we'd work on the album; most of the work we did together on *The Lemon of Pink* was done here. We probably spent five or six times as much time together on this one than on the first album, and it was all in this ramshackle apartment that we're living in now, in North Adams. It's up on a hill and it's got a nice view of town, but you look at this place and you're like, "How could anyone live here?" It's sort of attractive to me that way.

Paul: One of the wonderful things about it, and that's where *The Lemon of Pink* distinguishes itself from *Thought for Food* is that the place we are in, North Adams, is very quiet and it allows you to roll the tape at any given moment of the day. So we really play together a lot, we improvise a lot, and a lot of the ideas spring from that.

Nick: Yeah, the studio is right next to the kitchen, so we sort of tag-team it: one of us is cooking, the other one is making music. We go back and forth.

So, you said your website was booksmusic.com?

Nick: Uh, www.thebooksmusic.com

Ohh, okay. Because it looks like www.booksmusic.com is a religious website.

Nick: What kind of religion. Can you tell?

Some sort of Christian thing about Armageddon. Okay. I'm at your website now. This is neat: living room, bathroom, kitchen...Hey, speaking of kitchen, I wanted to ask you—on the Tomlab website, it lists your occupation as "teaching art and making sandwiches".

Nick: Yeah, that's what I was doing for at least the beginning of *The Lemon of Pink*, teaching one day a week at a local college, doing critique for some of the seniors and visual arts; painting sculpture, whatnot. Then I worked at a café, a sandwich shop just a block away from where I'm living now, and that's how I afforded my new computer that allowed us to make *The Lemon of Pink*.

So, what kind of equipment were you using, then?

Nick: Just a very simple set-up. A PC with a decent sound card running cheap consumer software, mostly Sonic Foundry stuff.

Paul: A good playback system, but not even that fancy. A decent playback system and a quiet environment, those are the ingredients.

Wow. That's actually really impressive.

Nick: We've never really had an opportunity to say this, but it's something I'm really proud of, about *The Lemon of Pink*, that we could take a computer and just make it. It makes me feel very hopeful for the future of music. The machinery is so accessible to anybody who's interested in it, now.

Paul: No fancy studio was ever needed. We do everything with the same set of microphones, and then there's the other stuff, the field recordings and the things that come from LP. But that's also pretty straightforward. It all ends up on the PC.

Well, speaking of field recordings, I wanted to ask you about your sound library. I imagine it's quite extensive.

Paul: Well, I always think there must be sound libraries around, other peoples', that are far, far bigger than whatever we have. It's really how you make use of it. What our memories can carry, of the library, that's really what carries over into the composition.

Nick: It's like sort of a musical instrument. We have this thing lying around and it's constantly growing arms and legs and changing colours. We just listen to it all the time, internalize it, and when a situation comes along that feels right, it's all there just waiting to be plucked.

As to that, it seems to me that your music is more about relationships between sounds than the sounds themselves, per se.

Nick: It's sort of a balance—for me, anyway. In music, it's like you're always listening to the outside, to the fringes, to the relationships. But when you're listening to the sound in itself, you have to go straight to the heart of it and find out where it's coming from and what it means.

NOVEL SOUNDS

It's like constantly bouncing back and forth.

Paul: Often, it seems that the music creates itself in the sense that, if you find the right relationships between sounds and you put them together, then it already starts resembling music, in a way.

I wanted to ask you guys what motivated you to start singing on *The Lemon of Pink*.

Nick: [laughs] I'm not sure, and I don't know—well, I won't say anything about it. But we met this musician down in North Carolina named Anne Doerner, and she was a big inspiration to us, because she's just musical through and through, she basically plays any instrument she can get her hands on. She was one of those piano geniuses when she was a kid and then ended up going off to MIT and studying math, and then has just basically lived on the street for the better part of the last twenty years playing music—all different kinds, mostly old-time American music and Cajun music. When we met her—well, in the *Lemon of Pink*, for example—on the first track, we had a loop going and we were like, "Anne, just sing along," and she improvised all these lyrics and we cut from that recording. The human voice is kind of the most direct way to get into sounds sometimes, because our ears are so designed around the human voice. Using one voice as an instrument is something that's worth experimenting with, even if it's a dead end.

Do you think you're going to work with Anne Doerner again?

Nick: Yeah, well at least as much as she can stay interested in being around us. She has the wanderlust, I guess. She's always moving around. It's kind of hard to persuade her to do anything.

Paul: We did this show in Chicago, and she came along and worked with us. It was an honor, to have another way to work with her.

I wanted to ask you about touring, actually. I've never seen any four dates listed for *The Books*. Do you perform live much?

Nick: Not really. The thing we did in Chicago was kind of a tryout. **Paul:** Not the first time we've performed in front of anyone, really. I think we feel more comfortable, like, making dinner for people than playing out somewhere. We're still in the very early stages of developing what we want to do in a live situation. So we can't make any promises. The show in Chicago turned out to be well received enough, though, that it makes me think that it's a viable thing to continue on with. We're going to take our time and try and develop a show that's really spectacular before we try to go on the road. So, stayed tuned.

I wanted to ask you about some of the things you've done outside of recording albums, too. I understand you composed the score for a radio play?

Paul: Well, this radio-maker, someone who's been making radio art for at least the last twenty years, he lives right around us. I guess he got our first album and became really interested in us. He was commissioned to do a radio play for BBC Radio 3, and he asked us to soundtrack it. And since he was so close by, we thought it would be a great way to try another collaboration.

Nick: We've always had an interest in doing soundtrack work, just because we love movies.

What other kinds of things have you done? I've heard about soundtracks for films, theatre, and dance, too.

Paul: Oh, that would be me. That's what I've done, mostly in Europe. I've worked a lot with choreographers and theater makers in the Netherlands, mostly electronic soundtracks for their pieces, but also pieces for instruments and tape—which I prefer, cello and tape. The last thing I really did for that was in 2000 and since then I've only done a few small projects. Last year I was commissioned to do a soundtrack for the city of Rotterdam, which is not nearly as strange as you might think, creating pieces of music that somehow relate or take their inspirations from different neighborhoods in the city. I play back to them, meaning I produce a CD and I perform on location.

So are you both still doing individual things outside of *The Books*?

Nick: Yeah, in order to stay sane, I think it's important for us to be doing our own things as well. I've studied the visual arts—I've only been making music for maybe the last five years or so—and I still have a really deep interest in sculpture, especially sound sculpture. I've been working on that, here and there; I think I might go back to school for that, and I have some solo audio work, some music I've made under my own name, Zammuto, that's been released in various places. You can find it on the internet, probably. And I guess the most notable is *Solfiore of Stareau*, which pops up occasionally.

I wanted to ask you, especially in light of Shoo Ray Taylor, what kind of stuff you guys listen to when you're hanging out, because I imagine it's pretty eclectic...

Nick: We're omnivorous.

Paul: We're gluttonous listeners—

Nick: I don't know if I'd say that; we're extremely poor. I haven't bought a CD in, like, the last six months, but Paul is actively seeking music all the time, so I get the direct benefit of that.

Paul: There's always paths that you can follow, from one thing to another, so it's really a wonderful journey that brings me from one performer or one musician or composer to the other, sometimes in completely unexpected ways. Most of it actually comes through friends, and sometimes it goes through what I read, even what I read about our own music. You'd be surprised how many musicians and composers we've been compared to in reviews that I've never heard of, and I was really happy to discover them that way.

So Nick, if you don't buy CDs, how do you feel about, say, downloading mp3's or burning albums?

Nick: I'm sort of really ambivalent about it. As musicians, we're extremely poor, so I think it's important for people who are our fans to somehow know that in order to keep making music, people have to buy the records. But it's out of our hands—I mean, I don't download mp3's and I don't burn a lot of album copies, but I know what it's like to not be able to pay rent and to really want to continue this work. It is the way music is going, though, the whole system of distribution is a dinosaur.

Well, I have to say, for myself, that I first heard your music by downloading it, and I tried to buy it, but for a long time, your music wasn't available in any record stores here.

Paul: It's because we're—well, we were, for *Thought for Food*, at least—being printed in Europe. We already have a reputation for being difficult to find, hard to get in stores.

Do you have any idea how *The Lemon of Pink* is doing, sales-wise, compared to *Thought for Food*?

Nick: Well, it's doing better, I think, but it's not Britney Spears.

You guys are definitely straddling a line between "academic" music and a more popular music, like a folk music, or a more accessible kind of electronic music. Do you think these kind of distinctions are real at all, or useful?

Paul: Umm, no.

Nick: [Laughs] No. Just listen to anything that you can get your hands on and see how it makes you feel.

Paul: The less distinction the better. Everything should be folk music.

You know, I heard something somewhere, I can't remember where it's from but it went something like, "Hey, it's all folks music—I ain't never heard a horse play no songs."

Nick: [Laughs] My folks don't play music.

So, that's just about it, but I wanted to ask you what you guys have planned for the future and what you're working on right now.

Nick: I think we're in desperate need of a break, and we just have to keep sane, so I think we're going to focus on our own work and clutter ourselves up for a while. Try to hear sound in a new way. We'll keep working for sure, but I'm just not sure what the result's going to be. This is conjecture, but I'd really like to set aside a month, maybe over the

winter, where we can get together and think about a live performance; try to think out of the box, figure out what we could really do.

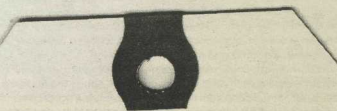
Paul: All our individual experiences in how to present things for a larger audience live are so different that we really have to get to know each other better than we do now.

Nick: We'll just see what happens, what comes out of a friendly, non-pressure-filled situation.

Paul: We already kind of figured out that to make a really true representation, or a reproduction of what we do in the studio on stage, is utter impossibility.

Nick: It's a totally different beast. But there's an enormous amount of potential there.

Thought for Food and *The Lemon of Pink* are available now on Tomlab (www.tomlab.de). Information about other Books-related projects can be found at www.thebooksmusic.com.



Reading From The Books

Nick and Paul recommend a few of their favorite literary works and authors.

Danil Kharmis

Paul: He was a Russian absurdist writer from the time of the Constructivists. I think he committed suicide or was killed in the gulag somewhere, in the 30's. He wrote a large collection of very short, extremely absurd, brilliant stories. It's just a joy every time you read them, or re-read them.

Nick: The absurd is like the back door to the profound. You know, the front door is locked, so you have to go around and find the key in the garden. And that's what he does.

D.T. Suzuki

Introduction to Zen Buddhism

Nick: I've always been inspired by Buddhist writing, and D.T. Suzuki's grasp of the English language is really excellent, which is not true of a lot of other Japanese Zen people. It's a great piece of writing and just really fascinating if you're interested in Zen, at all.

Hans T. David (editor)

The New Bach Reader

Paul: Writing about music is something I keep coming back to, because I've always been really involved in classical music, up until today. I play a lot of Bach, and this wonderful book is a document of the life of Bach. He was a man who struggled with things we all face in daily life, which I find inspiring.

Mary B. Roseman and Mary Mills

Graded Sentences for Analysis

Nick: You'll never be able to find this. A friend gave it to me and now it's one of my most cherished possessions. It says on the title page: "Graded sentences for analysis: selected from the best literature and systematically graded for class use." You open it up and it's just numbered sentences, there's probably a thousand of them, and their sources aren't listed at all, so it's like this weird kind of automatic poetry.

Nick and Paul also noted that they read a lot of dictionaries.



How a twisted science experiment to produce five killer-elite school-girls went terribly wrong and thus formed "the only band ever." Honestly, I didn't make this up.

They are the Crime of the Century. They are the only band ever. They are restless, destructive. They are the shaggy, unhaven youth let loose on society. Their guitars are revolution, their snare is the heartbeat of anarchy. Their sound is, by all means, captivating. They are Alexisonfire.

According to the internet they are the creations of a Norwegian doctor with an advanced scientific knowledge of test-tube babies; a doctor who resented the world he lived in so much that he planned to create five Catholic schoolgirls to destroy it. But somehow a vial of Agent X606 (two parts Lysol, one part Jack Daniel's) was split into the cloning tanks, changing what were to be girls into a breed of destructive, hard-rocking boys.

So how did such a scandalous crime of distorted human-farming lead to the creation of a slightly demented rock-band? The facts are unclear but the shocking truth is out and sweeping the nation on a cross-continental tour. Perhaps I was expecting to interview a couple of drunk, pre-Galloghers with skateboards, but who I really met on the backstairs of the Croalton Cultural Center, were two quiet, refined, Canadian boys, with skateboards in hand. DISCORDER had a chance to catch up with Jesse Ingleveles (drums) and Chris Steale (bass) of Alexisonfire as they "inhaled" a bit of BC culture.

DISCORDER: You've been touring pretty hard now. Being on the road, does it ever get to be too much? Too much stress?

Chris: At first it was cause we weren't use to touring at all and being in tight quarters with each other week after week. But we're starting to learn how to be cool with each other and deal with things a bit better.

Jesse: After about a week you get into the zone, you're set and you're ready and everything's going well.

Chris: Especially touring parts of North America and the world we've never been to before. We've never been much outside of Ontario before, and this is our first western tour. It's just been absolutely fantastic. It's just been sold-out show after sold-out show. It's just been so much fun.

Jesse: It's our first time on the West Coast of Canada. We love it so far. We'll be back, skateboarding, and just the scenery and the fresh air. Like going from Calgary to Kelowna and we went right through the Rockies. We stopped at the side of the road and got out; all we could smell was fresh pine everywhere. It was just beautiful. Just awesome.

On your tour you play a lot of clubs and some all-ages venues. What do you prefer, playing a show for the kids or playing in the environment created by the presence of alcohol?

Chris: Both is really good, but definitely all-ages. We definitely attract a younger crowd, but there is still the good amount that are of age and do drink and have a great time at the show as well. So as long as it's all in good fun and there is no trouble at the shows, all-ages...[cut-off by Jesse].

Jesse: Pretty much as long as it's people who aren't drinking are able to come in as well and enjoy it, we're happy.

Well, you guys have only been a band for like a year and a half, right?

Chris: Coming close to two years now in October, everything worked really, really quick and it was just so surprising. Dallas used to play in an old band a few years before this one started, called Helicon Blue, a mulet, soft-rock band, and he met this girl that now runs our label, Greg [below] from Distort. Uh...now that girl is gonna make me start forgetting what I was talking about. [Everyone laughs.] Yeah, so that's how we met. He [Greg] heard of our new band that started up, came

out to a show, and everything started to fall in so quick after that. And now what we're doing on this tour, I never expected it. Especially to have two ideas that are being played; we never thought we'd have recorded a video. Very mind-blowing.

That has got to be tight—recording a video?

Chris: Yeah, it's really cool. Especially with the guy we do 'em with. The director, Mark [Ricciardelli], an amazing, amazing guy.

Jesse: He knows what's up.

Chris: He came to our show, he loved our live music, he loved our live show, and we got accepted with VideoFACT, and then we did the video with him. He's really great to work with and the outcome was just unbelievable.

Jesse: The first rough edit we loved, and we kept, it was so good. He was like, "You wanna change your stuff?" And we were like, "No. It's good just the way it is." [Laughter from Chris—I get the "goodtimes, goodtimes" vibe.]

Some bands struggle for a long time before they reach the success you guys are seeing. For example, here you are after two years co-headlining a tour with Billy Talent who have been in the game for what, eight years? What do you think is the factor that determines how successful a band will be?

Chris: [Pause] Factor that determines? How many people buy your CD, I guess. [Laughs]

Jesse: How well they work with each other is the main thing.

Chris: And how well you manage your money, even if it's a small amount. Say after a show, we wouldn't dish out the money with everyone and just like, "Yeah, go have a fun time." We always put the money into a band fund and save up and that's how we can get to the shows in a working van and trailer and get equipment. It's all about...I don't know. You know what I am saying though?

Yeah, yeah. Okay, your music can be pretty angry, sad, beautiful, but always really emotional. Where do you find the inspiration for your songs?

Jesse: It's just that everybody has an individual way of playing their instruments and coming together. It gives us our own sound. We're not really trying to do anything in particular. What happens comes out and we refine things over time and get songs the way we like them.

Chris: We all came from different types of music, we all had different backgrounds and some members are older.

Is it true that it is George's birthday?

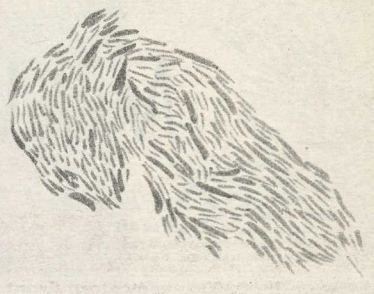
Chris: It is. It's true.

Jesse: It was Dallas' on Tuesday.

Chris: At West Edmonton Mall, he enjoyed his birthday. Yeah, that was a good show. But didn't we run away from that question about the whole emotional part? How we're writing the music? I don't know about lyrical wise because I don't have anything to do with that and neither does Jesse. But as far as music goes, yeah, just all different styles and influences, and just jammin'. Doing what we do, jammin'.

Fair enough. Well, I think Alexisonfire is amazing, but I was talking to a friend of mine who was like, "Yeah, the music isn't bad, but what's with all the screaming?"

Jesse: I think that when people listen to the CD, the screaming is so different to them, hearing it, it comes across as very harsh. I think it's the first thing they hear. It just gets implanted in their head that it's loud and it's angry and right upfront, and they might not like that. If they could take some time to listen to it as a whole and enjoy it they could change their thoughts, but I'm not sure. I'm not sure.



Now maybe I'm wrong, but your CD was released in Canada in October 2002 and in the States in November 2003...is that right?

Chris: September....

Jesse: October 9

Chris: Oh, it was October 9?

In The States?

Both: Yeah.

What was with the huge time gap?

Chris: We didn't really expect what was going to happen with our Canadian release. We weren't really concentrating on the States or anything at that time and it just took a while to find the label that we felt we would be comfortable with. And we finally found it. I know it was a bit later but I think it's a good thing. We're going to finish this tour in December, go home for hopefully two, maybe three, months and then we're going to be working on all our new stuff, getting another album out this summer.

Would that be the Ambulance EP?

Chris: No, we're just going to go with the full-length. We had four songs recorded and we didn't really like the one.

Jesse: We had an idea to do something but we've now just changed our minds.

Chris: We're just trying to make a really, really good full-length.

Well, you guys just signed to Altiflow. How sweet is this deal?

Jesse: Right. It's just really cool that...[cut off by Chris].

Chris: It's nice to have a clean shirt after every show.

Jesse: Well, we went out to San Diego and two of the dudes from Altiflow came and just hung out with us. They were really great, we had a fun time meeting them.

What are the other benefits to that?

Chris: Well, I guess just having clean clothes to put on.

Jesse: Hopefully we will be able to get on their sampler CD or their compilation one.

Are you guys signed to any other companies?

Chris: Our record's also released in Japan on Howling Bull.

Alright. Well, when I was thinking of this question, I kept trying to think of ways to word it so I wouldn't offend you or piss you off, but I kept falling back to the same sentence. If you had the choice, go back to St. Catharines or do a commercial, would you ever sell-out?

Chris: No. We are just gonna keep on playing music that as a band we like to play.

Jesse: And just keep doing that and if they like it, they like it. Hopefully we'll keep on getting a good response.

Chris: That's why we're playing music in the first place. At first you're not about shows in front of an audience, you're just playing music, what you like. You just have to keep it like that the whole time.

Well, is there anything else you want to add?

Jesse: It's good to be in Vancouver. Since you guys were so good with "Pulmonary Archery," maybe you could go back to Powershift (on MuchMusic) and get us back to number one with "Counter Parts." If you can. Maybe another video might be in the works. One day...we're trying.

For more Alexisonfire you can go to www.theonlybandever.com or the mothership, www.bedlamociety.com.

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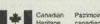
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David Bowie
Reality
(Columbia)
Reality is coolest where the beats are big: close listenings magnify towards nothing. Save this album for extended highway corners and late-night push-ups.
Eugene Joe



The Chemical Brothers
Single: 93-03
(Astralwerks)
This album could have been called *Greatest Hits Collection*; but, then again, a "greatest hits" tag is usually a sign that a band's career is over. This may just be filler for the boys until their next project is finished. *The Chemical Brothers* established the electronic music scene into the mainstream in the 1990s. There are 10 years worth of hits here, plus two new tracks, "Get Yourself High" and "The Golden Path." The former is notable because both Rowlands and Simons drop their vocals on the track alongside Canadian rapper K-Os.

There are no surprises here. You get the original studio release of each track without a remix makeover. There are the constant big beats with repetitive vocals sifted in. You can play the whole CD through in the dark, with glow-stick in hand, and have your own rave. If staying indoors isn't your thing, pop this bad-boy into your car stereo and take a road trip. Be sure to start off with the siren baring in the opening track, "Song to the Siren."

The Singles collection displays the various collaborators *The Chemical Brothers* have worked with, like **Richard Ashcroft** and **Noel Gallagher**. Out of all the hits, "Hey Boy Hey Girl," "Black Rockin' Beats," and "Setting Sun" are the tracks that you end up humming for the rest of the day. The two new tracks, "The Golden Path" and "Get

under review

Yoursell High, carry the duo into more adventurous territory. "Get Yourself High" has a dose of hip-hop but K-Os doesn't seem to have much of a presence on the track. It's ironic how Rowlands and Simons sing the lyrics "don't rely on us to get high." Could this be their own verbal warning label for their songs? "The Golden Path" is a spacey-sounding story about a journey told by *The Flaming Lips*. A flute accents the melody, which takes on a New Wave vibe.

The Singles collection does a nice job of showcasing the evolution of *The Chemical Brothers* from static electronic sounds to more diverse music genres. Three words found in their liner notes prove how much they love what they do: "Love Is All."

Emily Khong



The Dambro's
Especially Not Love
(Bartleby)
Okay, this has got to be done, so I will just go ahead and say it. This CD is painfully bad. I regularly see more interesting, clever, and enrapturing performances at any university pub open mic night. Actually, I'm more intrigued by the street singers on Granville than I am by this debut album. Both street singers and most open mic performers can exhibit a spark. This doesn't have to be a spark of genius, but it can be a spark of love for the music, or even just a spark of exuberance. Folk music can be beautiful, and has the ability to project sonic landscapes more powerful and halting than many other styles, due mostly to its down to earth nature.

The power in folk music, then, lies not in complex or inventive instrumentation, but in lyrical content and delivery, both of which are severely lacking in this album. From the very first song, "Not Quite," we are drawn in by sparse acoustic chords backed by the words "you say you have changed this time around, and I can almost believe you but I not quite." Right through to the closing number "All That Heaven Allows," there's really no inspiration to be found in the melodramatic singing and poor choice of lyrics on this album.
soren Brothers

recorded media



The Dismemberment Plan
A People's History of the Dismemberment Plan
(DeSoto)

For every piece of high-concept or original art that succeeds brilliantly in reaching its ambitious goals, there's about a hundred or so that fail to earth like bird guano. Just look at movies; for every *Memento*, there are dozens of *Final Fantasy*, *The Spirits Within*. Consisting of 12 remixes made by fans who took separate tracks from the band's songs off their website, *A People's History of the Dismemberment Plan* (the Plan's last album) definitely qualifies as high-concept. Though the album doesn't figuratively splatter on a car windshield, it hardly qualifies as one-in-a-hundred either.

While samples and technology played a role in many of the Plan's songs, the best remixes here are the most organic ones. *Drop Dynasty's* "What Do You Want Me to Say?" into a slick hip-hop song that's almost as much fun as the original. *Quill* adds a tribal-drum-recorded-underwater beat to "A Life of Possibilities," which transforms the song into a haunting, reflective look back at the past. The best of the bunch is *Ev's* take on "The City," the loneliness and alienation of the original is retained but re-imagined with a terrific trumpet solo and piano underbelly. It's too bad the stinkers on the album are as plentiful as the gems: *Paras's* "The Face of the Earth" is electro-nonsense, beats and cut-up vocals can't save *Cex's* "Academy Award," and *ASCD's* *Depeche* Mode-inspired mix of "Time Bomb" drains the energy out of the original like lullaby. *Drums* drains my bank account. Consider this album, then, a morsel to tide fans over until the band reunites (I hope); for everyone else, go buy *Emergency & I* and/or *Change* to find out what you're missing.
Neil Braun

Irving
I Hope You're Feeling Better EP
(Tensile Meante)

Irving appears to be channeling its musical vibe from another era, particularly from the '60s. The disc is full of upbeat,

catchy tunes with ingrained sing-along melodies and sprinkles of horns in the mix. The retro feel is augmented by the harmonious choral/group singing of the band members a la *Beach Boys* and *Mamas and the Papas*. What the '80s and the '90s didn't have were the distorted guitar sounds that living dabbles in.

The nice clash of tones is apparent in the opening track, "The Curious Thing About Leather," where the full-band harmony meets up with a wall of noise. The lyrics are not profound, but short and simple, inviting travels back in time on "I Can't Fall in Love," being a perfect fit into an '80s Ratpack teen comedy flick. The riff on this track could even be a distant cousin to *The Strokes'* "Last Nite." Even on "The Guns From Here," the electronic beats are reminiscent of '80s techno hits like "Just Can't Get Enough" and "Da Da Da." The highlight on the disc is "Please Give Me Your Heart, Is All I Need," which features a refrain sung by a duo of women, which sounds like a Swedish waltz dream come true.

Emily Khong



THE LISA MARR EXPERIMENT
Symphony for the Record Industry

The Lisa Marr Experiment
American Jitters
(Symphony for the Record Industry)

A couple months ago a friend was telling me of an experiment some girls did in Vermont. In his story, these girls went into a remote cabin and spent a few months there, almost never leaving the cabin. Every day they would force themselves to write music, no matter how inspired they felt, making the music something of a journal of the emotional and climatic changes of season they were experiencing during their stay. At the end of their time in the cabin, they went over all the tapes they'd recorded, and took the best of it, which they then made into an album. It was a great story, and I still believe probably true of some band.

When I saw *The Lisa Marr Experiment's* album, I thought that I might have chanced upon

this gem, which had, in my mind, reached near mythical proportions. Alas, you can imagine my expression of disappointment, anger, and eventually fear at the sounds of the first song's country rock power chords and bar singer. I was unfortunately unable to make it to the end of this album, no matter how hard I tried, and I am being honest. The music on this album may at least have been novel as it badly produced, with the grit of a bar atmosphere somehow incorporated, but instead it is polished, and thus loses any personality which may distinguish it from the rest of the second-cut mainstream feel-good country rock that you can access out there.
soren Brothers



Outkast
Speakerboxx/The Love Below
(La Face)

Remember when you saw *Outkast's* "The Whole World" video and thought to yourself, "can Dre and Big Boi possible get any more lucky or insane?" The answer is yes, yes they can. These mainstream rappers, part of a group usually associated with blatches and bling-bling, have stretched the limits of rap and hip-hop so far that they have created their own musical territory yet again. In this, their fifth album, the Aquemini pair have incorporated soul, funk, disco, gospel, dikeiland, and even a little electro into their already diverse sound. The album is in fact a double-CD, one by *Andre* (*The Love Below*) and one by *Big Boi* (*Speakerboxx*); although both members appear on each. As Big Boi assures on "Last Call," Outkast isn't breaking up, they just want to show "what the two sides are about."

The result is interesting, to say the least. The division of production showcases each artist's personal taste and sound, allowing the listener to distinguish influences on previous albums.

Big Boi's *Speakerboxx* is a more classic hip-hop album, heavy on collaborations, rhymes and booty bass. Not to say that his efforts have produced an ordinary disc, by any means. He uses everything from charging electronic sounds to a full brass section to samples of a rooster crowing. And *Jay-Z*, honestly, who would've thought... The point is that Big Boi focuses more on rapping than singing, and makes a more typical Outkast sound, his words flowing like a rhyming river over ingenious bass lines and instrumental choruses. The shining stars are "Bowtie" and "Ghettofunk," although "The

Way You Move" has instant dancefloor appeal.

The innovative mixture of sounds and samples create an exciting set of tracks that encourage you to get down. Dre, on the other hand takes his work in a completely different direction. Up? Out? Diagonally? It's hard to say. It could be described as horny-rainbow-space-country, or...

Intergalactic-sexy-ghetto-funk, or something along those lines... In the end, it's just plain craziness. Dre's falsetto features on almost every song, most convincingly in "Spread," a song guaranteed to get you hot. The climax of this disc is the fervent "Hey You," another dancefloor favourite, that blends everything fun you ever wanted in a song (clapping sounds, thumping bass line, acoustic guitar, and a snappy ending beckoning you to "shake it like a Polaroid picture") and turns it into something that is neither rap nor hip-hop nor pop nor anything else. It's just fucking cool. Sadly enough, Andre is not as consistent as his *Speakerboxx* counterpart in producing the Outkast sound we've all come to know and love. Many of his tracks lack a little thug-ness and a lot of Big Boi's vocal participation. Other songs, like "Roses" and "Happy Valentine's Day" are just plain silly, and attest to the fact that nowadays, the boys can do pretty much anything they want.

The worst part about Outkast's decision to separate and work in two camps is that they have, together, made an album with twice as many interludes and outros, severely cutting up the flow of each disc, and not providing any real musical satisfaction. Do we really need to hear Bamboo (Big Boi's son) gurgle over a faint hum of bass? Do we need to sit through a minute of Andre's horrid British accent? To both I reply, hell no.

Speakerboxx and *The Love Below* would be great as a half-and-half album, ten tracks each, no filler, no junk. But, since we are officially in the world of the Dirty South, I guess it can't be avoided. Shout-outs, prayers to God, and singing-off aside, the work of Andwan "Big Boi" Patton and Andre "3000" Benjamin is progressive, surprising and best of all, a little more outrageous than before.

Flavia

Ozomalli
Coming Up EP
(Concord Records)

OK, first off, let's get this clear: I was duped into reviewing this CD. I was promised some association to *Jurassic 5* and thus snapped it up faster than a garter belt thrown on a wedding night. Imagine then my shock as I played the 6-track, self-produced in-Spanish cheese-fest that is *Coming Up*. Surprise, confusion, distress, anger... all of these emotions arose, and not necessarily in that order. Where was the link? Back in the day, as they say, both *Cut Chemist*

and **Choi2na** used to be part of **Ozomatli**. Like, waaaaay back, in the late '90s, when they were both starting out in L.A.

On this EP, the California-based duo (as they like to call themselves) have hit basically every Latin music stereotype while trying to make something new by incorporating some jazz, ska and hip hop into their sound, and occasionally trying to be political. Strangely enough, this, their first release in over two years, doesn't really work out; they sound like a group of posers. Instrumentally, things could be worse. In fact, the general "tropical" feel of the songs (except the horrendous ballad "Let Me Dream") is proof that they do have a talented brass and percussion section, namely Justin "El Niño" Poree and Mario Colina. And their collaboration with **A.B. Ill Quintanilla** and **Kumbia Kings** on the album is quite a body-shaker. End praise here. Singing about La Morena (the Brunette), el Sol (the Sun), mi gente (my people), and mi vida (my life) using lyrics re-hashed from every salsa album since 1965 just doesn't fly. No matter how many African drums or scratch DJ's you toss into the mix, **Ozomatli's Coming Up** is average Latin pop trying to be top-notch World music. If it's Latin hip-hop you're looking for, try **Orishas** instead.

Flavia



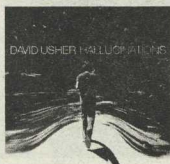
Phil Phillips and Dean Wareham
L'Aventura
Sonic Souvenirs E.P.
(Jehst)

Recorded with bandmate **Britta Phillips**, Dean Wareham follows up **Luna's** surprisingly fine *Romantica* with *L'Aventura*, a collection of generally bewitching cover songs and harmonial, cosmopolitan duets. Our curtain opens to the stab of strings, warm guitar, and our Gainsbourg and Bardot, cool as cucumbers, volleying sweet nothings, not too unlike characters in the Antonioni film for which the album is named. Although a couple covers are too straightforward, Wareham simply doesn't sound much better than

on "Hear the Wind Blow," or as dislaidly as on "Random Rides," or as hypnotic as the superb "Indian Summer." While some may still be angry at Wareham for breaking up **Gatole 500**, my only beef is with the two Phillips' originals here, which won't really make you forget her career's early masterworks: a costarring turn in the Justine Bateman film *Satisfaction*, and the voice of cartoon *Jem*.

Jehst Records has also released *Sonic Souvenirs*, an EP of *L'Aventura*'s songs allegedly remixed by **Sonic Boom** of **Spaceman 3** quasi-fame. While there may be traces of minor, bush league vocal-hijacking, and a few new, uh, rain sounds, there are certainly no **Sonic Booms**.

Basil Waucho



David Usher
Hallowicorns
(Capitol/EMI)

The latest offering from **David Usher** is pretty much what you'd expect: pretty, lush arrangements of his songs (which remind me a lot of some of Sling's works) and Usher crooning his supposedly poignant lyrics over top. Teenaged pseudo-poor girls will love this CD.

That said, it's not at all bad, you just have to be in that kind of a rainy-day, contemplative, David Usher-esque mood to enjoy it. But what I enjoyed the most was the bonus mini CD, with a remix of "In This Light" that does far more justice to the piece than the big CD's version, and two energetic rocking live tracks, including "Butterfly," which tells me that David Usher is much better live than on CD.

Vampyra Dracula

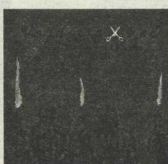


The Vanity Press
S/I (SOCAN)

I put on *The Vanity Press* during a vigorous game of poker with some friends. We discovered that it sucked. To the sound of twangy guitars, electric keyboards (think **The Organ**), and a bored female vocalist, we quickly lost our will to gamble and turned it off. Later, though, when Danny had taken all of our money, I gave

it another chance and I realized my mistake. The album is the exact opposite of our poker game: introspective, coldly hip, profoundly female, distant, and relentlessly foreshadowing on inevitable cafting. The lyrics are actually very well written; unfortunately I am a man. TVP alienates us, and the style, sound, and substance are catered to our hotter counterparts' dispositions. Despite the predominantly transkeic tone of most of the record, it successfully feigns rocking out at all times, and that girl-inning in all of us can't help but nod or tap along. It's the soundtrack of people on their way to a party, but not there yet; at other times, its sound seems to invite vacant stares out the window.

Daniel Suarez



Vendetta Red
Between The Never and The Now
(Epit)

At first listen, this album is an emo instruction book, with its heavy-lit guitars and lyrics about girls (the liner notes, thanking **Dashboard Confessional** and **Hot Water Music** helped confirm my first impression). So I go along listening to the CD between *The Never* and *The Now* and all of a sudden, as if by breaking some sort of emo-convention, lead singer Zach Davidson starts screaming as if someone was plucking his pubes. I didn't get it. It was like all of a sudden, they realized they were emo and decided to throw in a few metal screams to make their music somehow valid. After a few songs, they reminded me of bands like **Alexisonfire** or **End This Week with Knives**, neither of which have impressed me very much.

Vendetta Red seems to be trying to blend metal and rock, but this disc was just disorganized and uninteresting pop-influenced rock. Nothing on this album stood out as being technically impressive; the music was alright, but not challenging, the lyrics were title and mechanical; and, when the singer was "singing," there was too much emphasis on the vocals, making it all too clear that he was a little tone-deaf.

Vendetta Red may appeal to some. For instance, if you are a fan of the bands that I've mentioned, are looking for a lighter alternative to nu-metal, or are tired in self-pity because your high school girlfriend dumped you twelve years ago, then this may be an album for you.

Liz Hay

Blow the Rent Check!

This time of the year is a time for "scars," and what's more scary than not having enough money for food?



The Uncinorns
Who Will Cut Our Hair When We're Gone?
(Alien8)

As pink as precious, and as prone to noisy outbursts as a hungry newborn child, *The Uncinorns* have set out from Montreal (via Campbell River, BC) with one objective: to make you believe again. They have the untinged, keyboard-heavy spasms of **Deerhoof**, the experimental lo-fi infirmity of **The Microphones**, and the innocent/jinxer pop perfection of non-Montreal dwellers **Of Montreal**. The Uncinorns' magic is braicly unique, however; their seamless blend of smirking irreverence and naked sincerity is coated with the rich and creamy frosting of genuine originality. Their knack for perfect pop hooks will bring you in, but their charmingly off-kilter kindness will keep you listening. Without batting an eye, they'll slip in fiddles and a penny whistle not to squirming blasts of synth-pop noise, and litany disco punk drumming coexists peacefully with sunny **Seach** Boys harmonies. The maddeningly catchy power-pop riffs and sing-along chorus of "Jellybones" will have you throwing your hands in the air only seconds before the song dissolves into melancholy fragility and breathily repeated intonations of "this is love so we'll survive." And if you weren't already off-balance, the next tune, "The Clap" seems to have snuck in off of a lost **Hot Hot Heat** B-side (and for once, that's a good thing). The theme song due of "Lats Get Krown" and "I Was Born (A Unicorn)" couldn't be more endearing; who could resist a line like, "I work real hard/we can get some matching clothes for our live shows"? Who Will Cut Our Hair When We're Gone? perfectly recreates the goofy fun of kid playing dress-up and the thrilling immediacy of having a show in your own kitchen. The Uncinorns are as real as your life and more magical than your most twisted fantasies; albums this fresh don't come along very often.

soeion



Various Artists
Wig in a Box: Songs for and Inspired by Hedwig and the Angry Inch
(Off Records)

This album is a compilation featuring **Sleater-Kinney**, **Frank Black**, **Yoko Ono** & **Yo La Tengo**, **Imperial Teen** and **The Breeders**, among others. That's right, *Wig in a Box* features more good music than you can handle, and best of all, if you buy this, your money will go to a good cause.

To raise funds for the **Heilick-Martin Institute**—a supportive environment for lesbian, gay, bisexual, transgender and questioning youth between the ages of 12 and 21 and their families—over twenty artists have come together to put out 16 great tracks with lyrics that will make even the most rebellious of Catholic schoolgirls blush. The **Sleater-Kinney** and **Fred Schneider** (of the **B-52s**) track "The Angry Inch," for example, whines about a sex change operation gone wrong. If that's not enough to make you want to buy the album, then surely the fact that track 15 is by **Cyndi Lauper** and **The Minus 5** will leave you convinced.

Despite several overly mellow songs, highlights of this album include **Rufus Wainwright's** beautiful contribution, "The Origin of Love," as well as **The Polyphonic Spree's** title track, "Wig in a Box," and the contribution from the **Three Bars**—**Ben Kewler**, **Ben Folds**, and **Ben Lee**—"Wicked Little Town." This album is beautiful, musically, and interesting lyrically, it features artwork done entirely by students of the **Harvey Milk School** at the **Heilick-Martin Institute**, and it is so jam-packed with talent, my CD player exploded the minute I pressed play.

Kimberley Day

Wig in a Box: Songs for and Inspired by Hedwig and the Angry Inch is widely available in stores. If you are interested in contributing to or finding out more about the **Heilick-Martin Institute** and the **Harvey Milk School**, you can visit their website at: www.HMI.org



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1. Rabnett 5
2. Autobahn Birds of America / Inhabitants
3. Cunt
4. Paralleltuesdays (every tuesday is improvised music curated by Skye Brooks and J Carter)
5. Proud Mary w/ The Wifely Duties
6. Zach Brock (Acad) 4let
7. Joel R-L Phelps: Secret Three, Internet
8. Culottes (Portland) My Project Blue
10. Cunt
11. Paralleltuesdays
13. Rodney Decora (book Rad Radar launch Russell Thorpe w/ John Guliak)
14. Doppler (effect)
15. Beekeepers w/ Major McCa (ambition)
17. Spooky Rabbit
17. Cunt
18. Paralleltuesdays
19. Gloria's Puppet show
20. Telepathy (S.F.) w/ Tony Wilson Quintet
21. Mac Bonhac w/guests
22. Run Chico Run (Vic) Last of the Neighbours Joel
24. Cunt
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Mogwai
September 25
Commodore Ballroom

I know I'm old, only have one Mogwai album. I don't really remember any of the names of the songs. But I've seen them live once before and it was a wonderful, mind-numbing, ear-deafening experience. This show was no different. Each song bled into the next in a seamless wave of sound. Last time I was completely unfamiliar and found myself startled by their sudden melodic crashes. This time I was prepared. This time I left my earplugs at home and we welcomed the onslaught. It was loud, it was continuous and it felt like catharsis.

I wanted to start a mosh pit.
 I wanted to yell.

I wanted to break dishes.
 I wanted to be entombed, and overwhelmed in a sea of Mogwai sound.

I wanted everyone in Vancouver to see how this wee band from Scotland can make the noise of thousands.

I wanted the crowd to shut the fuck up.

I wanted the beautiful quiet moments to last forever.

I wanted to hit something.
 I wanted to be this impressed more often.

I wanted to capture what they created.

I wanted them to never stop.

When I was a teenager, during the halcyon days of the grunge era, I used to go to shows a lot. Living in South Ste. Marie, there weren't really that many places to lose out my teen age angst. I would see nameless punk bands and grunge wanna-bees just to get lost in the throes of music. But there was always one

band I longed to see. Sianspheric. Soundscapey but crunchy, they were Canada's Mogwai 8 years ago, but they never caught on. It was a little strange now that I'm more familiar with Mogwai's work because I felt like I should be seeing Sianspheric up there, that they should be filling the Commodore. The music was sort of like coming home but it wasn't them. The saddest thing, I finally got to see Sianspheric play this year at New Music West, a watered down, older Sianspheric and they were no Mogwai. I'm glad there are still bands out there that are slaves to the layers of noise guitars illicit. No matter how old I get, I will always love the wall of sound they create. This show was a rare occurrence in the music world, something to be savoured.

As for the old lady in me, she felt more than happy. One of my major concert peeves is talking during shows. You go to shows to listen, not to catch up on the latest gossip. I've had so many shows ruined by incessantly gabby folks. Mogwai look it in stride; they just drowned them out.

r. fisher

Damien Rice
December 29
Richard's on Richards

More than a few curious onlookers who had heard or read about Damien Rice somewhere surrounded the "Dams" die-hards at Richard's on Richards on the night of September 30, wondering if the money they had spent on the tickets were worth it.

That question was pretty well answered by the end of the first song. "Delicate." The band was on. The occasionally moody Rice was smiling, entertaining

and looked like he was having a great time, as did the rest of the band (Vivienne Long on cello, Tomo on drums, and Shane Fitzsimons on bass). Normally, there is a fourth member, vocalist Lisa Hannigan, but she had acting commitments to fulfill and was not part of the tour. To many fans, Hannigan, with her stunningly beautiful voice, is just as big an attraction as Rice, and her absence was definitely noticed. Rice acknowledged her absence before starting into an extended version of "I Remember," a song that Hannigan usually sings.

Rice nicely mixed the songs from his album O with various b-sides and unreleased tracks, such as "Baby Sister," and the always-humorous "The Professor." One of the highlights of the evening came during the middle of the set, as Rice and the band launched into a beautiful rendition of "Eskimo." The male members of the band then left the stage so Long could go solo. After finishing her solo, Long revealed to the returning Rice that something was caught in her top which allowed Rice to make a few jokes and get a few more laughs from the audience. In a rather tongue-in-cheek statement, Rice asked fans not to show her too much pity because "she had been with nine boys recently."

After the laughs, the set then ended with two songs that needed no introduction to the Rice die-hards, "Volcano" and "The Blower's Daughter." Of course, the crowd hadn't had enough and cheered for an encore, which they got after several minutes of hooting and hollering. In the encore, Rice played three songs: "The Blower's Daughter, Part

II," "Cannonball," and ended (with a little help from opening band Pedestrian) with a nearly 20-minute version of "Cheers Darlin'," which concluded with a bit from Prince's "When Doves Cry." When the approving crowd finally dispersed, more than a few people at the club were overheard raving about Rice's talents.

At the beginning of the night, many fans of Richard's barely knew who Damien Rice was, but by the end, all of them were cheering for more of him and digging into their pockets to get more of his music. That's a successful night for any artist and definite sign that he and his band put on a great show.

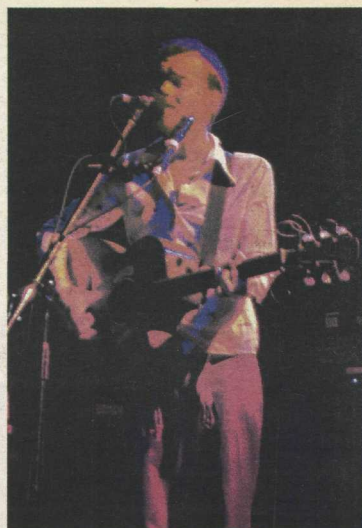
Wilson Wong

Billy Talent
Alexisfire
Death from Above
October 2

Croatian Cultural Centre
 I arrived at the Croatian Cultural Centre just as locals **Death from Above** were ending their set. Bad planning on my part; however, Alexisfire was setting up and I was able to witness the hundreds of screaming teens starting to throw empty water bottles across the mosh pit in anticipation. It was rock'n'roll all-ages frenzy, the average age of the crowd being 15. Alexisfire is an odd band, but they have a definite following. They would constantly acknowledge their fan-base, even including them in a spontaneous singing of happy birthday (with cake!) to the band's screamer-vocalist, George. In short, their songs are melodic punk rock. Guitarist Wade has a beautiful voice that carries the songs through, but then George incoherently screams on top of it, which, in my opinion, ruins the whole thing. Not because he's screaming, but because he sounds like he's puking. It becomes extremely annoying and hard to listen to. While I couldn't tell their songs apart or truly get into their music, there were still throngs of fans with their banded-wrists pumping, riding the mosh pit to the scream-o.

As Billy Talent was setting up, the stereo was pumping **Mars Volta's** latest album, *De Loused in the Comatorium*, which I air-drummed and lip-synched to with glee. As for Billy Talent, it's not often that a band can pull off a tight sound in studio as well as on stage, especially at the Croatian Cultural Centre, but Billy Talent succeeded their songs and stage-presence were solid from beginning to end. Singer Ben Kowalewicz would belt out wild screams in rock star poses while guitarist Ian D'Sa's memorable riffs would resonate through the bones of everyone's body. Bassist Jan Gallant and drummer Aaron Solowonik kept the rhythm going strong.

The band practically played their entire album, "In Honesty" brought the crowd into a singing fury as would be expected. However, I found I was rocking out to their encore of "Standing



Damien Rice at Richard's on Richards
Photo by Emily Kwong

in the Rain" and Fugazi's "Waiting Room." Sure, it was an all-ages show, but the enthusiasm at Billy Talent was triple what you'd find at the Commodore any night. All in all, it was an awesome end to an excellent rock show.

Robyn Hanson

Saves the Day
Taking Back Sunday
Monsoon

October 14
Croatian Cultural Centre
 When I heard that **Saves the Day** was touring with **Taking Back Sunday**, I was immediately reminded of the last TBS show at the CCC, which was littered with pre-teen girls screaming lead singer Adam Lazzara's name, and itching to touch his oh so sexy body. However, when I arrived at the show, I was relieved to see a majority of the show-goers were in their late teens and twenties like myself: perhaps old school Saves the Day fans or followers of the **Monsoon** experience. One thing was for sure: there were definitely less admirers of Adam than at the last TBS showcase.

As Monsoon hit the stage, the reaction from the crowd was the usual for the opening band: a group of die-hard fans in the pit, surrounded by a confused-looking crowd wondering what the hell a "Monsoon" really is. As a Monsoon fan myself, I was thoroughly disappointed by their performance. The vocals were cranked up like a pop-punk radio band, there was no Kenny-audience interaction that is characteristic of the energetic lead singer, and the playlist choice was limited to five or six of

the group's biggest (but mostly newest) songs.

Then came **Taking Back Sunday**, the pop-punk/emo one-album-wonder that has recently become the newest lad among junior high kids who last year were faithfully following

A New Found Glory. Call them pop-punk, emo, post-punk-pop-emo or whatever you want, their live show was rock star crap. Singer Adam Lazzara decided it would be innovative to fuck up every chorus, sing every second line and lazily drop an octave on every high note. But Lazzara wasn't the only cancer in the band's performance. The whole band was just sloppy, probably owing to the fact that the band split up half a year ago and were obtaining two new members for the tour. Despite all these faults, however, the high school girls didn't seem to mind.

Then Saves the Day hit the stage. The pop-punk foursome, started their set with their biggest hit, "At Your Funeral." The atmosphere was awesome; the whole room seemed to sing along and those who didn't know the lyrics tried their best anyway. Although the band played their newest songs with perfection, it became apparent that the band had no intention of playing any of their older material. A token "Hollyrox, Forget Me Nots" was played with little enthusiasm as was most of their set. Their slow songs were played well, and the ones that were supposed to rock, didn't. After a much-expected encore and the emotional "Not An Exit" to finish the evening, STD left with modest waves and thanks.

Chris Stevens

Alexisfire, screaming undecipherable lyrics.
Photo by Niki Reitmayer



Cuff the Duke
October 17

Vogue Theatre

Remember the days when **Sloan** was a really good band with clever lyrics and fresh-sounding music? Well **KISS THOSE DAYS GOODBYE**, because despite the minute decency of their latest album *Action Pact*, **SLOAN WILL NEVER BE THE SAME AGAIN.**

Sloan's most recent tip to Vancouver brought about a show that was only worth seeing because of the opening act.

Culf the Duke. The young band from Oakville, Ontario, was definitely not familiar to the crowd at the time of the Vancouver Theatre, and although their pull on a spectacular set, they weren't as well received by the crowd as would be expected by such a wonderful performance. Having borrowed Andrew Scott of Sloan's guitar, Culf the Duke lead singer Wayne Petit played a solo that was a beautiful flow of all his energy and emotion into the songs that are infinitely better live than on CD. Culf the Duke played a fairly long but never weak set, lacking only one thing that was present for their previous Vancouver shows: a harmonica. Look out for these guys next time, they're definitely talented, their take on alternative is very original, and they're going to be huge one day.

As for Sloan, the only word that can sufficiently epitomize their performance is **DISSAPOINTMENT**. Immediately upon starting

"We know how to show up a band that's been around for 10 years!" Caffe the Duke at the Vogue Theatre.

Photo by Kimberley Day



their set, Chris Murphy—bassist, guitarist, pianist, vocalist, drummer extraordinaire—mouthed off at a waverer fan and threatened to kick him out of the show because of his inebriated condition. The next few songs were played with a very distracted Murphy silently mouthing to his roadies to get the fan removed from the venue.

Once the fan was removed, the band picked up the pace again, and played many new songs, and every odd single one could possibly think of. New music aside, Sloan only played two songs that were neither singles or featured on beer commercials nationwide. They only switched instruments ONCE, there was no piano to be found, and they played "The Other Man," quite possibly the worst song to ever exist. Chris Murphy's drumming was so off, his fellow band members were forced to crane their necks back to closely watch his hands in order to play along.

This sloppy performance was absolutely heartbreaking and ended well before curfew, but this is to be expected from a band that reached its peak a decade ago and has gone downhill ever since. They didn't even play "Underwhelmed."

Kimberley Day

My Morning Jacket

Patrick Park

October 18

Richard's on Richards

In the past year, *DiSCORDER* writers have collectively described

My Morning Jacket's shows and albums as "fiery retro-rock," "absolutely perfect," and "one fucking step closer to enlightenment." You might think our glorious little rag is on the band's payroll (hey, we could always use the money), except their most recent show at Richard's proved everything those reviewers said was completely true.

A shoeless and sockless Jim James led the hirsute quintet (well, the keyboardist isn't very hairy) through a 90-minute set of buxness and beauty. The band held the crowd's attention in a vice grip from about 30 seconds into the first song, "Mahageedah," right through to the incredibly bruising finale of "Phone Went West." How could the crowd help themselves? James's shoulder-length hair waved wildly when he headbanged and completely covered his face when he sang—the man looked like the Addams Family's Cousin It. But through all that hair

James's live [read: non-mixed or mastered] vocals soared just as strongly and sweetly as on album. The rest of the band supported James with the force of a hurricane and the subtlety of a whisper. Even through layers of feedback, the separation between the instruments was excellent and each rang true with force and brilliance; many of the band's songs ended with a guitar/bass/drums jam that left the crowd slack-jawed in awe [or dancing their asses off without care for the people around them in the case of the lady standing next to me]. Standouts included "The Way That We Sing," which sampled James' vocal harmony [I seriously doubt any backing vocal from the other band members could compare to James'] and "One Big Holiday," which blew the crowd away with its force guitar-picked climax.

As if answering an unmade challenge to show diversity beyond incendiary rock jams, James began the band's encore with a brief solo acoustic set that spellbound the crowd with its homespun elegance and beauty. James's voice still engulfed the room and he hardly needed a band to hide behind. The band did rejoin James for "Phone Went West," where James' angelic lily "Tell me I'm wrong/ Tell me I'm right/ Tell me there's nobody else in the world" (which James' embellished by stretching "world" by about five extra seconds) intermingled with the band's stop-start playing to induce a crowd to start awine-sipping, stop-start hollaballoing. Doubtless, then, that this was the Concert of the Semester; I only hope my words here can stand next to my colleagues in doing *My Morning Jacket*, justifying.

Neil Braun

Kid Kool

DJ Jester

Lederhosen Lucil

October 19

Commodore Ballroom

The fun started when I was

handed the bingo sheet. Next thing I know, the Commodore Ballroom, which I'd thought I was so familiar with, had been transformed with several round tables and rows of chairs filling up the main standing area. I find myself in something of a classy jazz venue with old trumpet jazz solos on the speakers for atmosphere, and absolutely everyone in the room is smiling. In a pamphlet that was handed out with the bingo sheet, there were short blurbs on all of the performers of the evening, as well as their friends who helped create the show we were about to see.

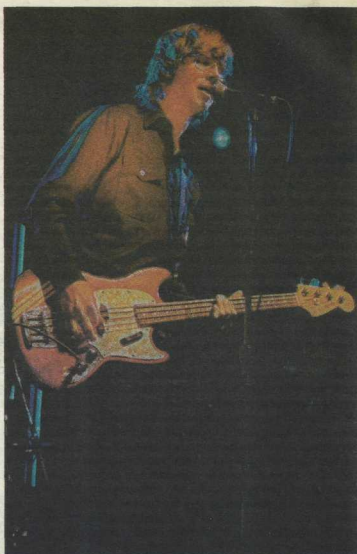
The first opener was DJ Jester, who kicked it all off with upbeat mixing of some popular tunes (starting with the theme from *Ghostbusters*). His mixing was good, but what was perhaps more powerful than his music was his ear-to-ear smile and energy, which got everyone in the room cheering and beam-

Lederhosen Lucif was next up, and I'm not really even sure what to say about her. Her music was basically two synthesizers with her singing, but what came out was everything from rap to punk, reggae, lounge, new wave, or basically anything that she could think up, and she was more than happy to drastically change her singing style to accommodate all the different sounds; sometimes even more than once in a given song. Lederhosen Lucif is from Montreal, speaks with a fake German accent, and is perhaps one of the best performers I have ever seen, even giving out a health bar prize to the best dancer to her dance number.

Scratch turntablism isn't generally seen as an especially emotional genre of music, but I feel it's fair to say that **Kid Koala**, or **Eric San**, is among the top artists of his genre, and as a great artist is able to create an entirely affecting set of music. I once heard a performer say that, "if you play for applause, that's all you're going to get," and I don't think I ever fully understood that until this night. San has amazing technique and virtuosity, and could probably make a living simply showcasing that, but instead he crafts stories and love songs, and it all feels earnest.

and sometimes with DJ + Love and DJ Jester, and sometimes entirely on his own. Son was always able to keep everyone happy, and by the end everyone was clambering over each other to dance up front. It was as if all their energy had been slowly building inside them through the entire evening, until it was just too much to take sitting down, and they just had to scream and jump and twist and spin, and that's exactly what they did. The Commodore became, for that one night, something of a circus, with all different kinds of attractions, and I can say with confidence that no one left that show feeling short-changed.

seen Brothers •



Sloan's Chris Murphy, pausing for a moment from his security guard duties to sing a song. Photo by Kimberley Pay

UPCOMING MUST-SEE SHOWS

If you miss these, you have no reason to live.

Blood Brothers with The Red Light Sting

November 09

November
Mesa Lung

The Blood Brothers are coming back! If you ask anyone who went to the last show, this is not something you should be passing up. Dancing, yelling, jumping, and just plain rowdiness are guaranteed to be plentiful. Local band The Red Light Sting will be opening, fresh off of a stop in the US that landed them in New York for CMJ. They put on a good show, just don't throw anything up on stage while they're performing.



Broken Social Scene with Stars

November 12

Richard's on Richards

Does Broken Social Scene even need an introduction? Rather than convince you to see this show, I will simply urge you to buy your tickets NOW!

Dreadlock Starter Kits

Know someone that's been **Knotty** this year?

Knotty Boy
Dread Stuff

www.knottyboy.com

Dread Kits - Apparel - Dread Wax - Shampoo - Rasta Hats

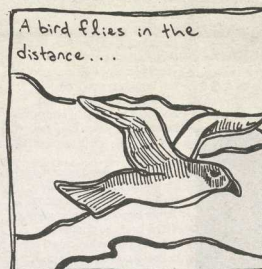
Available at hair stores, salons, and online. Wholesale inquiries call 1-877-4-DREAD

Kick Around november 2003
-scott mclin-

Opening the door, the city unfolds to the ghost tracks



A bird flies in the distance...



and then cries out.



and swiftly approaches...



to be continued...

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BOTTLENECK

ELDORADO

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AUBURN

THE HAIRYBALLS

KICK IN THE EYE



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NOV. 7TH

THE ANZA CLUB 9PM

5TH AVE & ONTARIO

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WEDNESDAYS AT THE RAILWAY

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JESSE JAMES

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(SMUGGLERS, MACH 3, NEW TOWN ANIMALS)

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THE WAY OUT

CASEY & FINNIGAN

NOV 26TH

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GRAHAM BROWNE

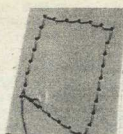
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What's being played
at CTR 101.9 FM

charts

November Long Vinyl



Mirror, mirror. Who's the stinkiest of them all?

- | | | |
|-----------------------------|------------------------------|-----------------|
| 1 Slinkmitt | Scratch and Sniff | Teenage USA |
| 2 Oh Susanna | s/t | Netwerk |
| 3 Buck 65 | Talkin' Honky Blues | Wea |
| 4 Sparrow | s/t | Overcoat |
| 5 Ted Leo & the Pharmacists | Tell Balgeary, Balgury is... | Lookout! |
| 6 Kid Koola | Some of My Best Friends... | Ninja Tune |
| 7 Dudes | Beepuncher | Moustache Wax |
| 8 Butless Chaps | Love This Time | Mint |
| 9 v/a | Kill Bit: Vol. 1 sdtk | Warner |
| 10 Iggy Pop | Skull Ring | Virgin |
| 11 Mark Farina | s/t | Om |
| 12 Mt. Airplane Man | Moanin' | Sympathy |
| 13 Mummies | Death By Unga Bunga | Estus |
| 14 Rachel's | Systems/Layers | Quarterstick |
| 15 Ken Nordine | Wink | Asphodel |
| 16 US Maple | Purple On time | Touch and Go |
| 17 Joe Strummer | Streetcore | Helicat |
| 18 LFO | Sheath | Warp |
| 19 All State Champion | All State Champion | Five One Inc. |
| 20 Stereolab | Instant 0 in the Universe | Bektar |
| 21 Do Make Say Think | Winter Hymn Country... | Constellation |
| 22 Stars | Heart | Arts and Crafts |
| 23 Thor | Triumphant | Scratch |
| 24 Hawkley Workman | Lover/Fighter | Universal |
| 25 No Luck Club | Happiness | Ill Boogie |
| 26 Belle and Sebastian | Dear Catastrophe Waitress | Rough Trade |
| 27 Danko Jones | We Sweet Blood | Universal |
| 28 Ladytron | Software Jukebox | Emperor Norton |
| 29 v/a | DFA compilation #1 | DFA |
| 30 Sloan | Action Pact | BMG |
| 31 Basement Jaxx | Kish Kash | Astralwerks |
| 32 +/- | You Are Here | TeenBelt |
| 33 Cheer Accident | Introducing Lemon | Skin Graft |
| 34 Guided By Voices | Earthquake Glue | Matador |
| 35 The Unicorns | Who Will Cut Our Hair... | Alien8 |

November Short Vinyl

- | | |
|------------------|----------------------------|
| 1 Elliott Smith | Pretty (Ugly Before) |
| 2 v/a | Gossip/Erase Errata |
| 3 Microphones | Lanterns |
| 4 Triggers | Medicine |
| 5 Clarox Girls | s/t |
| 6 v/a | Flips/Flips/Gloryholes |
| 7 Hidden Cameras | Play "Ban Marriage" |
| 8 aUnARED | ELCTRK! |
| 9 v/a | Black Rebels/Nearly Deads |
| 10 Stuck Ups | Last Chance |
| 11 v/a | Explosion/Tonsils |
| 12 Lost Vegas | Neo Psych |
| 13 v/a | Low Rollers/Diskords |
| 14 v/a | Dancing in the Dark |
| 15 Ludella Black | The Pill... |
| 16 v/a | Icarus Line/Burning Brides |
| 17 Shell | Gimme Shell |
| 18 X27 | s/t |
| 19 Low Beam | Airstream and Dread |
| 20 Federation X | s/t |

November Charts 20 Years Ago



Adrian Belew knows karate.

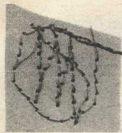
- | | |
|------------------------|-----------------------------|
| 1 Adrian Belew | Twang Bar King |
| 2 Hunters & Collectors | The Fireman's Curse |
| 3 XTC | Mummer |
| 4 The Mekons | The English Dancing Master |
| 5 Enigmas | Enigmas EP |
| 6 The Bongos | Numbers with Wings |
| 7 3 Teens Kill 4 | No Motive |
| 8 UB40 | Labour of Love |
| 9 Anne Clark | Changing Places |
| 10 The Alarm | The Alarm |
| 11 Cabaret Voltaire | The Crackdown |
| 12 Nina Hagen | Angstlos |
| 13 Alan Vega | Saturn Strip |
| 14 Elvis Costello | Punch the Clock |
| 15 Green on Red | Gravity Talks |
| 16 Howard Devoto | Jerky Versions of the Dream |
| 17 Depeche Mode | Construction Time Again |
| 18 Kissing the Pink | Naked |
| 19 Rent Boys Inc | Squeal for Joy EP |
| 20 Violent Femmes | Violent Femmes |



Elliott and his giant knees

HOW THE CHARTS WORK

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape/CD ("indie home jobs") on CTR's playlist was played by our DJs during the previous month (i.e., "November" charts reflect airplay over October). Weekly charts can be received via email. Send mail to "majordomo@unixg.ubc.ca" with the command: "subscribe citr-charts." •



on the dial

your guide to
CITR 101.9 FM

SUNDAY

ARE YOU SERIOUS? MUSIC

9:00AM-12:00PM
All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW

12:00PM-3:00PM
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

3:00PM-5:00PM
Real cowhit-caught-in-er-boots country.

CHIPS WITH EVERYTHING

5:00PM-6:00PM
British pop music from all decades.

SAINT DEPOSEZ

5:00PM-6:00PM
International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge. Book your jet set holiday now!

QUEER FM

6:00PM-8:00PM
Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RHYTHMSINDIA

8:00PM-10:00PM
RhythmsIndia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.

TRANCEDANCE

10:00PM-12:00AM

Join us in practicing the ancient art of fisting above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystic-alc. <trancedance@hotmail.com>

THE SHOW

12:00AM-2:00AM

FILL-IN

2:00AM-4:00AM

MONDAY

FILL-IN

4:00AM-8:00AM

BREAKFAST WITH THE BROWNS

8:00AM-11:00AM

Your favourite brown-sisters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights!

THE DIM SUM SHOW

11:00AM-1:00PM

PARTS UNKNOWN

1:00PM-3:00PM

Underground pop for the minutes with the occasional interview with your host, Chris.

SANDBOX THEATRE

3:00PM-4:00PM

A show of radio drama orchestrated and hosted by UBC students, featuring independent works from local, national, and international theatre groups. We welcome your involvement. <sandboxtheatre@hotmail.com>

ABSOLUTE BEGINNERS

4:00PM-5:00PM

A chance for new CITR DJs to flex their musical muscle. Surprises galore.

STRAIGHT TALK

5:00PM-6:00PM

CRASH THE POSE

6:00PM-7:30PM
Hardcore/punk as fuck from beyond the grave.

SOLARIZATION (on hiatus) aff.

6:00PM-6:30PM

MY ASS aff.

6:30PM-7:30PM

Phelps, Albini, 'n' me.

WIGLUX RADIO

7:30PM-9:00PM

Listen to Selecta Krystabelle for your reggae education.

THE JAZZ SHOW

9:00PM-12:00AM

Vancouver's longest-running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11. Nov 3: "Davis Cup" is the only (and rare) blue note album by the prolific pianist/composer Walter Davis Jr. In a program of Davis originals this swinging pianist brings trumpeter Donald Byrd and alto saxophonist Jackie McLean into his quartet. Nov 10: Hezekiah "Stiff" Smith played real jazz violin and swung with a rawness and a passion that was unequaled in this music. One of Stiff's best recordings was this one in collaboration with trumpet giant Dizzy Gillespie. Hot Stuff! Nov 17: That Jim Hall is one of the finest living jazz guitarists is beyond question but which of his hundreds of recordings to pick for a feature? This one comes close to perfection. Recorded in Toronto with two great Canadian jazz players. Don Thompson (bass) Terry Clarke (drums)

Nov 24: Serge Chaloff was one of the pioneers of the baritone

saxophone and one of the first players to translate Charlie Parker's musical language to the big horn. Chaloff's life was tragic and he died in 1957. Today he would be 80 and we celebrate by playing his last and finest date called "Blue Serge".

VENGEANCE IS MINE

12:00AM-3:00AM

Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts—thank fucking Christ.

PSYCHEDELIC AIRWAVES

3:00AM-6:30AM

DJ Christopher Schmidt also hosts Organix at Club 23 (23 West Cordova) every Friday.

TUESDAY

PACIFIC PICKIN'

8:00AM-8:00AM

Bluegrass, old-time music, and its derivatives with Arthur and "The Lovely Andrea" Berman.

HIGHBRED VOICES

8:00AM-9:30AM

THIRD TIME'S THE CHARM

9:30AM-11:30AM

Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll Deedler than the most dangerous criminal. <bonnieatynine@hotmail.com>

FILL-IN aff.

11:30AM-1:00PM

MORNING AFTER SHOW aff.

11:30AM-12:30PM

REEL TO REAL aff.

12:30PM-1:00PM

Movie reviews and criticism.

BEATUP RONIN

12:00PM-2:00PM aff.

(starting Nov. 18)

Where dead samurai can program music.

FILL-IN

1:00PM-2:00PM aff

CIRCUIT TRACING

2:00PM-3:30PM

EN AVANT LA MUSIQUE aff.

3:30PM-4:30PM

tien Avant la musique se concentre sur le m  lange des genres musicaux au sein d'une francophonie ouverte   tous les courants. This program focuses on cross-cultural music and its influence on mostly Francophone musicians.

ELECTRIC AVENUES aff.

3:30PM-4:30PM

Last Tuesday of every month, hosted by The Richmond Society For Community Living. A variety music and spoken word program with a focus on people with special needs and disabilities.

THE MEAT-EATING VEGAN

4:30PM-5:00PM

WENER'S BARBEQUE

5:00PM-6:00PM

Join the sports dept. for their coverage of the T-Birds.

FLEX YOUR HEAD

6:00PM-8:00PM

Up the punx, down the emol Keepin' it real since 1989, yu. flexyourhead.vancouverhard

core.com

SALARIO MINIMO

16:00PM-16:00PM

THE LOVE DEN aff.

10:00PM-12:00AM

<loveden@hotmail.com>

ESCAPISM aff.

10:00PM-12:00AM

es+cap+ism n: escape from the reality or routine of life by absorbing the mind in entertainment or fantasy. Host: DJ Satyricon.

Aug 5: Pounding System: dub-wise and otherwise.

Aug 19: Church of Hell: Marts Attacks!

<DJ.Satyricon@hotmail.com>

AURAL TENTACLES

12:00AM-6:00AM

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

WEDNESDAY

FILL-IN

6:00AM-7:00AM

THE SUBURBAN JUNGLE

7:00AM-9:00AM

Bringing you an entertaining and eclectic mix of new and old music live from the Jungle Room with your irreverent hosts Jack Velvet and Nick the Greek. R&B, disco, techno, soundtracks, Americana, Latin jazz, news, and gossip. A real gem!

<suburbanjungle@channel8.com>

FOOL'S PARADISE

9:00AM-10:00AM

Japanese music and talk.

EXQUISITE CORPSE

10:00AM-11:30AM

ANOIZE

11:30AM-1:00PM

Luke Mead initiates and educates through musical deconstruction. Recommended for the strong.

THE SHAKE aff.

1:00PM-2:00PM

FOR THE RECORD aff.

1:00PM-2:00PM

DEMOCRACY NOW

2:00PM-3:00PM

Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

MOTORDADDY aff.

3:00PM-5:00PM

Cycle-tific rowk and roll

RUMBLETONE RADIO aff.

3:00PM-5:00PM

Primitive, fuzzed-out garage mayhem!

RACHEL'S SONG

5:00PM-6:30PM

Socio-political, environmental activist news and spoken word with some music, too.

<necessaryvoices@telus.net>

AND SOMETIMES WHY aff.

6:30PM-8:00PM

(First Wednesday of every month).

BLUE MONDAY aff.

6:30PM-8:00PM

Vancouver's only industrial-electronic-rock-goth program. Music to schtop to, hosted

by Coreen.

JUICEBOX

8:00PM-9:00PM

Your ears have never felt so naughty!

FOLK OASIS

9:00PM-11:00PM

Roots music for folkies and non-folkies... bluegrass, singer-songwriters, worldbeat, alt country, and more. Not a mirage! <folkloasis@canada.com>

HANS KLOSS' MISERY HOUR

11:00PM-2:00AM

FIRST FLOOR SOUND SYSTEM

2:00AM-6:00AM

THURSDAY

FILL-IN

6:00AM-8:00AM

END OF THE WORLD NEWS

8:00AM-10:00AM

PLANET LOVETRON

10:00AM-11:30AM

Musical inspired by Chocolate Thunder, Robert Robot draws electro past and present, hip hop and intergalactic funkmanishp. <robotlove@yahoo.com>

FILL-IN

11:30AM-1:00PM

STEVE AND MIKE

1:00PM-2:00PM

Crashing the boy's club in the pit, Hard and fast, heavy and slow (punk and hardcore).

THE ONOMATOPOEIA SHOW

2:00PM-3:00PM

Comic comic comic. Oh yeah, and some music with Robin.

RHYMES AND REASONS

3:00PM-5:00PM

JK Knowone slaves over hot-mull-track to bring a fresh continuous mix of fresh every week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways, Strong Bad and the occasional public service announcements. <seno_wan@yahoo.ca>

LOCAL KIDS MAKE GOOD

5:00PM-6:00PM aff.

Local Dave brings you local music of all sorts. The program most likely to play your band!

PEDAL REVOLUTIONARY aff.

5:00PM-6:00PM

Viva la Velorution! DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it!

<www.bikesexual.org>

OUT FOR RICKS

6:00PM-7:30PM

No Bikersticks, nothing politically correct. We don't get paid so you're damn well have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR

7:30PM-9:00PM

The best in roots rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-affired host, Gary Olsen. <ripitup55@telus.net>

LIVE FROM THUNDERBIRD RADIO HELL

9:00PM-11:00PM

Local muzak from 9 till 10. Live

10 recent albums that keeps Robert Robot oblivious to Jack FM (Planet Lovetron Thursdays 10 am - 11:30 am)

1. DJ Broken Window - Parallel Universe Parts 1 & 2
2. Ulrich Schnauss - A Strangely Isolated Place
3. Various Artists - Boyz Revenge
4. Kill Memory Crath - When The Blood Turns Black
5. Lightning Bolt - Wonderful Rainbow
6. Various Artists - Digital Disco 2
7. DM & Jermini - Ghetto Pop Life
8. The Bug - Pressure
9. [IIVRSSNNI] - Comeoutshowdown
10. Ghislain Polier - Beats as Politics

10 guilty pleasures songs that Robert Robot can't bring himself to play on the Planet Lovetron show

1. Beyonce (Feat. Jay-Z) - "Crazy in Love"
2. Heart - "Barbacoada"
3. Kylie Minogue - "Can't Get You Out of My Head"
4. Outcast - "Hey Ya"
5. KLF - "3am Eternal"
6. Everything But the Girl - "Missing"
7. 2 Pac - "California Love"
8. The Verve - "Bittersweet Symphony"
9. Queens Of The Stone Age - "No One Knows"
10. Tracy Chapman - "Fast Car"



bandz from 10 and 11.
www.stephandhalf.com/
tbirdie

WORLD HEAT

11:00AM-1:00AM
An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-an, seeks reassurance via <worldheat@naimail.com>.

WIRELESS CRUELTY

1:00AM-6:00AM
FRIDAYS

FILL-IN

6:00AM-8:00AM
CAUGHT IN THE RED
8:00AM-10:00AM
Trawling the trash heap of over 50 years' worth of real rock 'n' roll debris.

SKA-T'S SCENE-IT DRIVE

10:00AM-12:00PM
Email requests to: <djska_1@naimail.com>

THESE ARE THE BREAKS

12:00PM-2:00PM
Top notch crate diggers DJ Avi Shock and Promo mix the underground hip hop, old school classics, and original breaks.

THE LEO RAMIREZ SHOW

2:00PM-3:30PM
The best mix of music, news, sports, and commentary from around the local and international Latin American communities.

NARDUWAR THE HUMAN

SERVETTE PRESENTS...

3:30PM-5:00PM
CITR NEWS AND ARTS
5:00PM-6:00PM
A volunteer-produced, student and community newscast featuring news, sports and arts. Reports by people like you. "Become the Media." To get involved, visit www.citr.ca and click "News Dept."

THE NORTHERN WISH

6:00PM-7:30PM
AFRICAN RHYTHMS
7:30PM-9:00PM

David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa, and African music from around the world.
www.africanrhythmsradio.com

HOMELESS

9:00PM-12:00AM
Hosted by DJ Noah: techno but also some trance, acid, tribal, etc. Guest DJs, inter-

views, retrospectives, give-aways, and more.

I LIKE THE SCRIBBLES alt.

12:00AM-2:00AM

THE ANTIDOTE alt.

12:00AM-2:00AM

THE VAMPIRE'S BALL

2:00AM-6:00AM

Dark, sinister music of all genres to soothe the Dragon's soul. Hosted by Drake.

SATURDAY

FILL-IN

6:00AM-8:00PM

THE SATURDAY EDGE

8:00AM-12:00PM

Studio guests, new releases, British comedy sketches, folk music calendars, and ticket giveaways.

8AM-9AM: African/World roots.

9AM-12PM: Celtic music and performances.

GENERATION ANNIHILATION

12:00PM-1:00PM

A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.

www.streetpunkradio.com

crashburnradio@yahoo.ca

POWERCHORD

1:00PM-3:00PM

Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Rattlehead, Dwin, and Metal Ron do the damage.

CODE BLUE

3:00PM-5:00PM

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.

ELECTROLUX HOUR

5:00PM-6:00PM

SOUL TREE

6:00PM-9:00PM

From doo-wop to hip hop, from the electric to the eclectic, host Michael Ingram goes beyond the call of gospel and takes soul music to the nth degree.

SYNAPTIC SANDWICH

9:00PM-11:00PM

PLUTONIAN NIGHTS

11:00PM-1:00AM

Cutting-edge, progressive organ music with resident Hailtech and various guest performers/DJs. Bye-bye civilisation, keep smiling blue, where's my bloody anesthetic then?
<http://plutonia.org>



DJ profile

Gavin Walker

The Jazz Show

Mondays 9 pm to 12 am

Describe your show:

Jazz Music...the real thing...all styles and eras.

Record played most often on your show?

My opening and closing theme: Bennie Green's Soul

EARWAX

1:00AM-4:30AM

"noiz terror mindfuck hardcore like punk/beatz drop dem headz rock into junglist mashup/distort da source full force with needz

Stirrin' (the wordless vocal is by the guys in the band).

Last record you bought?

Max Roach Parisian Sketches.

Musician you would like to marry?

I'm already a musician. I just want someone who has won the Super 7.

Favourite Show on CITR?

There are so many good ones but two that I always check out are The Edge on Folk with Steve Edge and Are You Serious Music? With Colin McDonald and others.

Strangest phone call received while on air?

The lady who called and asked me if I was a black man and seemed disappointed when I told her that I wasn't... she said that she would still listen to my show anyway... thanks lady.

on wax/my chaos runs rampant when I free da jazz..." Out.

REGGAE LINKUP

4:30AM-9:00AM

Hardcore dancehall reggae. Hosted by Sister B.

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

6AM

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12PM

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12AM

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6

REGGAE LINKUP (RG)

ARE YOU SERIOUS? MUSIC (EC)

ROCKERS SHOW (RG)

BLOOD ON THE SADDLE (RT)

QUEER FM (TK)

RHYTHMSINDIA (WO)

TRANSCENDANCE (DC)

THE SHOW (HH)

FILL-IN

FILL-IN

BREAKFAST WITH THE BROWNS (EC)

THE DIM SUM SHOW (EC)

PARTS UNKNOWN (PO)

STRAIGHT TALK (TK)

WIGFLUX RADIO (RG)

THE JAZZ SHOW (JZ)

VENGEANCE IS MINE! (PU)

PSYCHEDELIC AIRWAVES (DC/EC)

PACIFIC PICKIN' (RT)

HIGHBRED VOICES (WO)

THIRD TIMES THE CHARM (RR)

CIRCUIT TRACING (DC/EC)

WENER'S BBQ (SP)

FLEX YOUR HEAD (HC)

SALARO MINIMO (WO)

VENUS FLYTRAP (EC)

ESCAPISM (EC)

AURAL TENTACLES (EC)

FILL-IN

SUBURBAN JUNGLE (EC)

FOOL'S PARADISE (WO)

EXQUISITE CORPSE (EX)

ANOIZE (NO)

THE SHAKE (RR)

FOR THE RECORD (TK)

DEMOCRACY NOW (TK)

MOTORDADDY/ RUMBLETONE RADIO (RR)

RACHEL'S SONG (TK)

A.S.W. (PO/EC)

BLUE MONDAY (GJ)

FILL-IN

END OF THE WORLD NEWS (EC)

PLANET LOVETRON (DC)

FILL-IN

STEVE & MIKE (HC)

THE ONCHAMOROEBA SHOW (TK)

RHYMES & REASONS (HH)

OUT FOR KICKS (PO)

ON AIR WITH GREASED HAIR (RR)

LIVE FROM... THUNDERBIRD HELL (LM)

WORLD HEAT (WO)

WIRELESS CRUELTY (EC)

FILL-IN

CAUGHT IN THE RED (RR)

SKA-T'S SCENIC DRIVE (SK)

THESE ARE THE BREAKS (HH)

LEO RAMIREZ SHOW (WO)

NARDUWAR PRESENTS (NW)

CITR NEWS AND ARTS (TK)

THE NORTHERN WISH (EC)

AFRICAN RHYTHMS (WO)

HOMELESS (DC)

I LIKE THE SCRIBBLES (EC)

THE ANTIDOTE (EC)

FILL-IN

THE SATURDAY EDGE (RT)

GENERATION ANNIHILATION (PU)

POWERCHORD (MT)

CODE BLUE (RT)

ELECTROLUX HOUR (EC)

SOUL TREE (SO)

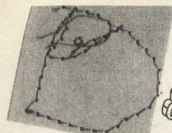
SYNAPTIC SANDWICH (DC/EC)

PLUTONIAN NIGHTS (DC)

EARWAX (HH/DC)

REGGAE LINKUP (RG)

CH=children's • DC=dance/electronic • EC=eclectic • EX=experimental • FR=French language • G=goth/industrial • HC=hardcore • HH=hiphop • HK=Hans Kloss • JZ=jazz • LM=live music • LO=lounge • MT=metal • NO=noise • NW=Narduar • PO=pop • PU=punk • RG=reggae • RR=roots • RT=roots • SK=ska • SO=soul • SP=sports • TK=talk • WO=world



datebook

SUBMISSIONS TO DATEBOOK ARE FREE.
FOR THE DECEMBER ISSUE, THE DEADLINE
IS NOV 26. FAX SHOW, FILM, EVENT
AND VENUE LISTINGS TO
604.822.9364 OR EMAIL
<DISCORDER@CLUB.AMS.UBC.CA>



Black Rice
Desarmador
Elizabeth
Vulcan Dub Squad
Sat 1
@ Pic Pub

Big Sugar
John Ford
Sat 1, 8 pm
@ Commodore

Something Corporate
RX Bandits
Mae
Sun 2, 8 pm
@ Richard's

AWOL One
Josh Martinez
Kaboom
Mon 3
@ Pic Pub

Kevin Martin & The Hiwatts
Mon 3, 8 pm
@ Richard's

Franny & The Flames
Jels Overhead
Jesse James
Wed 5, 9 pm
@ Railway Club

**Peanut Butter Wolf & The Stones
Throw Allstars**
Dudley Perkins
Wildchild & Romes
Wed 5, 9 pm
@ Richard's

The Snits
Collapsing Opposites
Thur 6
@ Pic Pub

Indigo Girls
Michelle Malone
Thur 6, 9 pm
@ Commodore

Further Seems Forever
Armor for Sleep
Beloved
Shai Hulud
Fri 7, 7 pm
@ Croatian Cultural Centre

North Mississippi Allstars
Fri 7, 9 pm
@ Fairview Pub

Lucinda Williams
eastmountainsouth
Fri 7-Sat 8, 9 pm
@ Commodore

Star Collector
Magic Ass
The Basement Sweets
Fri 7
@ Pic Pub

20 Miles
Fri 7, 10 pm
@ Brickyard

The Planet Smashers
Flashlight Brown
Jesse James
Los Furios

Fri 7, 8 pm
@ Railway Club

D.O.A.
Thor
Sat 8
@ Brickyard

B.C. SPCA Fundraiser
features Hector and comedian
Aubrey Tennant
Sat 8, 9 pm
@ ANZA Club



Spiritualized
Soledad Brothers
Sun 9, 8:30 pm
@ Commodore

The Blood Brothers
The Red Light Sting
Raking Bombs
Sun 9, 8 pm
@ Mesa Luna

A Mighty Wind
featuring Milch & Mickey, the
Folksmen and the New Main Street
Singers
Mon 10, 7:30 pm
@ Queen Elizabeth Theatre

Clash-The Ultimate HipHop Battle
Tue 11, 1 pm
@ Commodore

Killing Joke
Armen
Tue 11, 8 pm
@ Richard's

Broken Social Scene
Wed 12, 8 pm
@ Richard's

Nashville Pussy
Wed 12
@ Brickyard

The Beatles
The Human Hi-Lite Reel
The Regional Hats
Thur 13
@ Pic Pub

Salleens
Carnations
Yoko Casinos
Thur 13, 10 pm
@ Marine Club

Fuck Me USA
Ch. 3 & 4
myl gay! husband!
Fri 14
@ Pic Pub

Los Furios
Fri 14
@ UBC SUB Ballroom



Pretty Girls Make Graves
Cobra High
Sat 15, 8 pm
@ Sonar

The Unicorns
Hot Hot Heat
Metric
Tue 18, 8 pm
@ Commodore

Plaid
Luke Vibert
Chris Clark
Wed 19, 8 pm
@ Commodore

Wassabi Collective
Thur 20
@ Pic Pub

Placebo
Eagles of Death Metal
Thu 20, 8 pm
@ Commodore

Festival of Guns
Fri 21-Sat 22
@ Pic Pub

Rocket From the Tombs
Sat 22, 7:30 pm
@ Richard's



Arab Strap
Sun 23, 9 pm
@ Richard's

Simple Plan
Gob
Tue 25, 8 pm
@ Croatian Cultural Centre

The Hidden Cameras
Tue 25, 9 pm
@ Richard's

Ms John Soda
B. Fleischmann
Thur 27
@ Pic Pub

Hinterland
Windows '78
Reverie Sound Revue
Fri 28, 9:30 pm
@ Media Club

places to be

concert venues:

brickyard	315 carroll	604.685.3922
café deux soleils	2096 commercial	604.254.1195
cellar	3611 w. broadway	604.738.1959
cobalt	917 main	604.764.punk
commodore	868 granville	604.739.7469
green room	695 cambie	604.608.2871
lotus	455 abbott	604.685.7777
the main	4210 main	604.709.8555
marine club	573 homer	604.683.1720
pat's pub	403 e. hastings	604.255.4301
pic pub	620 w. pender	604.682.3221
railway club	579 dunsmuir	604.681.1625
richard's	1036 richards	604.687.6794
the royal	1029 granville	604.685.7527
sonar	66 water	604.683.6695
sugar refinery	1115 granville	604.331.1184
WISE club	1882 adanac	604.254.5858

misc venues:

cinémathèque	1131 howe	604.688.8202
ridge cinema	3131 arbutus	604.738.6311
video in studios	1965 main	604.872.8337

record shops:

active pass records	324 w. hastings	604.646.2411
bassix records	217 w. hastings	604.689.7734
beatstreet records	3-712 robban	604.683.3344
black swan records	3209 w. broadway	604.734.2828
crossdown music	518 w. pender	604.683.8774
futuristic flavour	1020 granville	604.681.1766
highlife records	1317 commercial	604.251.6964
red cat records	4305 main	604.708.9422
scrape records	17 w. broadway	604.877.1676
scratch records	726 richards	604.687.6355
zulu records	1972 w. 4th	604.738.3232

CITR Special Presentations:

SHINDIG

Witness CITR's annual music deathmatch every Tuesdays at Railway Club. Beers for Jokes as always. The first band goes on at 9 pm.
<http://shindig.citr.ca>

November 4:
Flippin' Jiggers
Sarah Wheeler
Spark That Screams

November 18:
Semi Finals #2
The Parlor Steps
They Shoot Horses, Don't They?
New Years Resolution

November 11:
Semi Finals #1
Leah Abramson
New Years Resolution
Paulsided

November 25:
Semi Final #3
The Front
The Screaming Eagles
Winner of November 4

CITR 101.9 FM
IS PROUD TO PRESENT

A BIG BEVERAGE EVENT



< DRINKING >
< MUSIC >
< DANCING >
< PRIZES >

Friday, November 14
7 to 11

In the Partyroom
@ Student Union
Building, UBC

Discorder's End of Year Poll

↓
Complete and send to:

discorder@club.ams.ubc.ca

Discorder #233-6138 SUB Blvd.,
Vancouver, BC V6T 1Z1



Best Albums of 2003

- 1.
- 2.
- 3.

Best Video

- 1.
- 2.
- 3.

Best Band of 2003

- 1.
- 2.
- 3.

Best show on CiTR

- 1.
- 2.
- 3.

Best Solo Artist of 2003

- 1.
- 2.
- 3.

Best Venue

- 1.
- 2.
- 3.

Best Gig of Year

- 1.
- 2.
- 3.

Worst Band of Year

- 1.
- 2.
- 3.

Best Local Band of Year

- 1.
- 2.
- 3.

Worst Gig of Year

- 1.
- 2.
- 3.

Best Local Album

- 1.
- 2.
- 3.

Best Record Store of the Year

- 1.
- 2.
- 3.

What will you remember most about 2003?

What did you like best about Discorder in 2003?

What did you like least about Discorder in 2003?



drawing by andrea nunes

now sounds for november

zulu's eclectic selection of spins

GUIDED BY VOICES

The Best of Guided By Voices: Human Amusements at Hourly Rates CD



Robert Pollard and crew make music.

Like the rest of us make lunch. Yet somehow it's always worth our while: smart, earthy and rocking, with a pop-culture wit and politics. For some people, however, this collection is a welcome respite from the regular creative output of these Dayton, Ohio natives, seemingly issuing records every other week. "Come on Pollard," these people exclaim, their bank accounts draining. "Is it possible to keep abreast of every GBV release and still have money for our kids to go to university?" Indeed, a serious concern. For a former school teacher, Pollard does seem inattentive to the possible needs of the young — let alone the parents of the young. But, on the other hand, most other people would happily leave their children at home watching television with snack food while their peers attend school in order to afford the entire and ever-growing GBV catalogue. For these few subterranean committed to the supposed future wellbeing of their progeny, this "best of" package will at least keep you informed, spanning GBV's entire illustrious career. Rock on.

AVAILABLE NOVEMBER 4TH

CD 16.98

SUN KILL MOON

Ghosts of the Great Highway CD

The **Red House Painters** were a good band, especially on their last few recordings. Their intelligent songs made us feel sad and contemplative, moved by the dark folk feel of the music. They also rocked out, blowing us away with their **Crazy Horse**-like intensity. And the iconic cover apes, from **Wings** takes to the Star Spangled Banner — what the fuck? Some agenda must be lurking within the mind of Mark Kazanik, a less secret police or obscure future vision. His song work continued in the same curio vein, splunking into the ethereal darkness, recovering black pearls from the collective unconscious. As good as his solo material could be, though, we longed for the driving band dynamics that made the **Red House Painters** so formidable and versatile. **Sun Kill Moon** takes up where the **Red House Painters** left off, pushing Kazanik to dive deeper into the dark waters of the soul. What news from the deep?

CD 19.98

JOSH MARTINEZ

Buck Up, Princess CD/2LP

Following a prolonged period of silence from Anitcom associate Josh Martinez, recent months have seen a great deal of activity from the local underdog dynamo. Following a slew of live appearances and vinyl-only releases, **Buck Up, Princess** might just represent the creative apex of the Vancouver hip-hop scene. But when it comes from a figure like Martinez, who exudes seemingly boundless energy and imagination, we suspect that even better things are still to come.

CD 19.98 2LP 19.98

IRON AND WINE

The Sea and The Rhythm CDEP



Orders might make you think Miami bass and fixed sections and normally you would be right. This time,

however, we're talking about Florida's **Sam Beam** and his new **Iron & Wine EP, The Sea and The Rhythm**. Culled from the tapes sent to Sub Pop that made up last year's amazing **The Creek Drank the Cradle**, this five song disc offers more of Beam's beautiful four track music. Lo-fi yet lushly textured, **Beam** combines the feel of **Bedhead**-era bedroom rock with the storytelling charm of American folk music. These highly personal songs run the gamut of traditional themes, gently modernized with a wash of layered guitar and vocals, each more subtle and compelling than the last. **Iron & Wine** will make you think twice about the swampy state.

CDEP 10.98

THE DIRTBOMBS
Dangerous Magical Noise CD/LP+7"

Detroit rock city is swaying into the midnight grind as steam and smoke mix with the unsundering fog and night that cradles the denizens of clubs like the El Sino, the Greystone Ballroom, the Forest Club, Frolic Show Bar, Flame Shallow Bar, Cozy Corner, and the most significantly the Blue Bird Inn. Surely, you've heard about the jukebox at the Blue Bird — the one that first brought to the sounds of **Ellington** and **Beiderbecke**, **Mayfield** and **Gaye**, **Stogoes** and the **MCS**. Today this legendary old Wurlitzer is pumping the next wave of Detroit music history — **Dangerous Magical Noise** — the breakthrough album from **Mike Collins** (rock's most underrated rocker) and his **Dirtbombs!** Surely this is the last great rock record of 2003, let it in your bricks, let it in your bones.

CD 16.98 LP+7" 14.98

KID 606

Kill Sound Before Sound Kills You CD

The **Kid606** Cat's second album for **Mike Patton**-run **Avant** metal/post-everything imprint **Ipecac** sees **Kid606** return to the sort of noisy, genre-mashing form that made his **Radiohead** **Mezzanine** set for **Vient** Tard such a before cold classic. Following the release of **The Bug's** classic extreme-punk masterpiece **Pressure** on the **Kid's** Tigerbeat6 label, **Kill Sound** represents his own stab at digital decadent destruction, in a laptop punk style. Truly, this is the killer sound. AVAILABLE NOVEMBER 4TH

CD 19.98

THE BOOKS

The Lemon Of Pink CD



German indie/rock artist **Lobel Tomlin** has been responsible for a series of superb sleeper hits over the last couple of years from the likes of **Moriko Tujiko**, **Castelone** for the **Painfully Alone** and **Angelika Kohlerman**. Of all the company's surprise success stories, perhaps the most surprising and the most successful has been that of **Thought For Food**, the debut album by **The Books**. The **Lemon Of Pink** sees this mysterious outfit greatly expand upon the folktronic delights of its debut, putting everything from bluegrass licks to eastern scales through the digital blender, with consistently confounding and beguiling results.

CD 20.98

THE SHINS
Chutes Too Narrow CD



Guest Reporter and **G** Vancouver **Sticklab** Underground slugger

Basil Waugh writes: On this relatively anticipated sophomore release, America's Top Modelizers (your friends will explain) take the if-it-baroque-don't-fix-it approach, but still manage to slip something new and noteworthy into their tight throwback vernacular. As much as I'd like to think that it's me who has loosened up, I'm pretty sure it's **The Shins**. Sure, there are moments that match — even up — that first record's pop ante, but for the most part things have been toned down, to the enchanting effect: the arrangements are less gymnastic, a welcome language has seeped into singer **James Mercer**'s voice, the folk of "New Stars" has quietly spread through their sound. Of course, what's gained in this new-found sound is a more dynamic record and songs, as nicely penned strumnotes explode pretty convincingly into rock star fist-pumpers, updated pop classics, and kooky psychedelic throwdowns.

CD 16.98

PLAD

Spokes CD/2LP

Plaid has been doing the experimental-electronica-with-decent-funk thing since way before **all** discovered these **Boards of Canada** chappies. Yet this Warp records stalwart has never received the critical laurels lavished upon a thousand Johnny-comes-lately who have sprung up in his wake. **Sub**, for those of you who know your blaps from your dips, **Spokes** will doubtless be a fairly anticipated item — the venerable **lit** at the end of the tunnel.

AVAILABLE NOVEMBER 11TH

CD 19.98 2LP 22.98

PRICES IN EFFECT UNTIL NOVEMBER 31, 2003

THE RAPTURE
Echoes CD/LP



At this point we hardly need to discuss the merits of **The Rapture**, or which there are many (in summary, they synthesize the best elements of the current resurgence of the late '70s and early '80s post-punk cum art-funk crossover style, as though played by the **Cure**). We really don't need to encourage record sales for them in this ad. A whole book or a dozen glossy magazines couldn't win people over as effectively as one listen to **Heaven of Jealous Lovers**, which rocks by any standard. The boys easily sell by reputation, which is still building. What is tempting, instead, is the urge to set up a lemonade-type stand in front of Zulu, handing out piles of **Echoes** to the teeming crowd of enthusiastic **Rapture** fans, ever-eager to assimilate the latest in New York cool. And then together in our Converse shoes and tight fitting jeans, we will all dance and dance and dance like total maniacs.

CD 10.98 LP 19.98

other new releases:

BASEMENT JAXX - Kish Kash CD/LP (XL Recordings)

TINDERSTICKS - My Oblivion CDep (Beggars Banquet)

YO LA TENGO - Today is the Day CDep (Matador)

INTERPOL - Obstacle One CDep (Matador)

MS. JOHN SODA - While Talking CD (Morr Music)

SOUL POSITION - 8,000,000 Stories CD/LP (Rhymesayers)

ATMOSPHERE - Try to find a Balance 12" (Rhymesayers)

BRIAN JONESTOWN MASSACRE - And this is our Music CD (Tee Pee)

LAIKA - Wherever I Am... CD/LP (Too Pure)

KINSKY/ACID MOTHERS TEMPLE - s/t CD (Sub Pop)

GORKY'S ZYGOTIC MYNCI - Sleep/Holiday CD (Capitol)

ALIAS - Muted CD/LP (Anitcom)

ZULU EVENTS!

IN-STORE PERFORMANCE:

Join us for this exclusive and intimate in-store appearance from **SONDRE LERCHE** Monday, November 24th at 5pm.

Compared to the plants of bedroom troutadours (**Nick Drake**, **Bodily Driven** Roy, **Elliot Smith**), **Sondre Lerche** has in a short time made quite an impression on critics with his intelligent blend of folk pop. Mixing the fragile melodies of **Brian Wilson**, the baroque beauty of the **Left Banke**, and the quirky hymn of early **Elvis Costello**, the songs of **Sondre's** debut **Faded Down** prove there is still a space with the acoustic guitar. Stop by Zulu for the exclusive stripped down engagement with the sound of young **Marney** telling away in tradition.



Zulu Records

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STORE HOURS

Mon to Wed 10:30-7:00
Thurs and Fri 10:30-9:00
Sat 9:30-6:30
Sun 12:00-6:00